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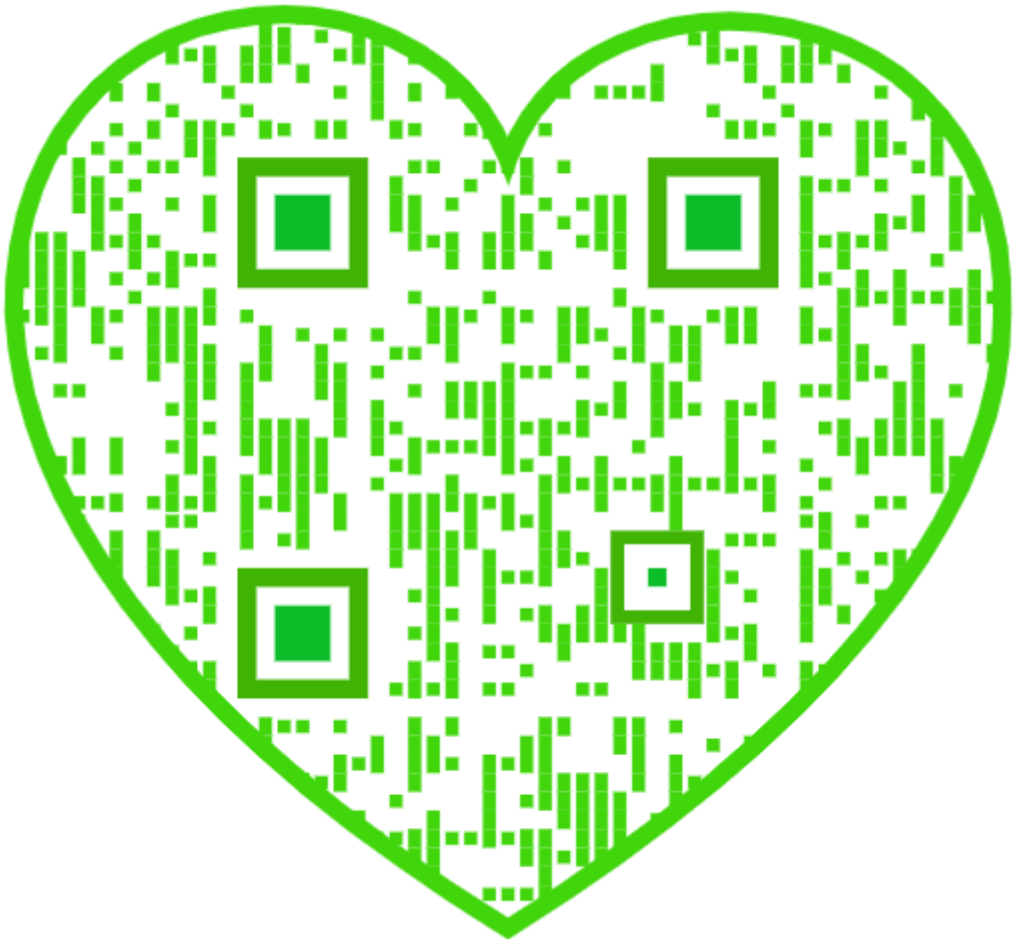

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Books and Printing

BY THE SAME AUTHOR.

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Some Notes on

A Guide for Authors and Others

By CHARLES T. JACOBI

MANAGER OF THE CHISWICK PRESS, AND EXAMINER IN TYPOGRAPHY TO THE CITY AND GUILDS OF LONDON INSTITUTE

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
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PREFACE.

THE present volume is practically a revised reprint of my little book "On the Making and Issuing of Books," which Mr. Elkin Mathews published for me in the spring of last year. The appreciation with which that volume met, and the inquiries I have had for it since the limited edition was exhausted, have encouraged me to re-issue it in a different form, with the addition of many typographical specimens, and a few samples of really good papers suitable for printing purposes.

All the types shown here are in use at the Chiswick Press, but founts that are peculiar to that office have not been included, in order that the utility of the book for general reference may not be in any way limited.

C. T. JACOBI.

October, 1892.

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SOME NOTES ON

BOOKS AND PRINTING.

THE first and most important step in the production of a Book is the proper preparation of the manuscript. A tidily and carefully written MS., especially if the work of an unknown author, will often carry weight with it when placed before the publisher for his consideration. A badly written MS. sometimes does not receive that amount of attention which its literary merit would otherwise command.

The preparation of MS. for the press.

In writing use either quarto or folio paper, ruled or plain, and write on one side only, with, say, an inch margin on the left-hand edge. This allows room for any desirable subsequent alteration, or for remarks and instructions for the printer. Let each sheet be distinctly paged throughout, and avoid, as far as possible, interlineations in the MS.

Pages should not be confused with leaves—for in printing, two pages are equal to one leaf, being printed on both sides.

Bad copy is a bane to the printer, and much trouble and annoyance is obviated if good MS. is supplied at the outset. To write clearly entails but little extra labour, the habit once acquired becoming second nature.

Every printing establishment of any note has its methods and customs as regards orthography, the use of capital letters, and of punctuation. As a rule, it is best to leave these details to the printer; any little deviation desired may be easily remedied in the proofs with which the author is supplied. At any rate, it is best that the capitals be kept down as much as possible, spelling only proper names and titles with a capital letter.

It is perhaps as well to say here that there are certain methods of indicating in MS. where italic, small capitals, and capitals, should be used. These are simply:

Italic

SMALL CAPITALS

FULL CAPITALS

These underlinings, if borne in mind, will save much trouble.

Paragraphs should be boldly indicated by setting the line well back in the "copy," as the MS. is technically called, but if by chance, when the copy has been written, a fresh line is required where it has already been run on

in the same line, a paragraph may be expressed by making a bracket mark, thus [

Footnotes should each have a corresponding reference, and where possible should be written at the bottom of the page to which they refer. Either letters, [a] [b] [c] [d], or figures, [1] [2] [3] [4], may be used for the purpose.

Extract matter included in the text should be clearly shown, either by marking it down the side with a vertical line (in coloured ink or pencil is the best plan), from beginning to end, or by setting the whole well back within the compass of the text.

Titles of works or newspapers are underlined or placed within inverted commas in order to make them distinct, the printer using his discretion as to which style he will adopt, except in the case of special instructions from the author.

If a work is to be divided into chapters, a table of contents should be placed in front; if illustrated to any extent, a list of illustrations should be added as well. The correct order for preliminary matter, where all these details are necessary, is: half-title, title, dedication, preface, contents, and list of illustrations; the certificate of a limited edition should face either the half-title or the full title. Nearly all works of any value are the better for an index, and the absence of one is sometimes a serious defect. It of course depends on the nature of the work to what extent it shall be indexed.

Volumes issued with a due regard to these

details are undoubtedly the better for them. If the volume is an important one, and a good index is required, the author or editor is the best person to provide it; failing either, the printer's reader who has had charge of the volume may be intrusted with the task. Some firms are willing to undertake this portion of the work.

The index should not be completed till the work has been finally corrected and passed for the press, or errors may creep in which will destroy its reliability and value.

Making an Index.

THE best and quickest way to make an index is to write each item on a separate slip of paper. Each slip should contain the head to be indexed, with the page reference attached to it. Assuming you have chosen what subjects to index, for instance, say, all names of persons and places, let every one of these be written out as often as they occur in the text, commencing with the first page and taking the whole in sequence. As they are written, throw them into a box or basket, and, when finished, gather them together and place all in alphabetical order. The next step is to eliminate all duplicate headings, but before doing this the page reference of the one thrown out must be transferred to the slip retained, and in its numerical order. This considerably reduces the bulk of the index.

This plan is the only royal road to making a correct index, without the chance of duplication or omission. Care must be taken a second time

in checking the strictly alphabetical arrangement of the slips. When you have assured yourself of this, they may be pasted up in sheet form; this reduces the risk of losing any of the slips, and is a more convenient form for handling.

Correction of proofs.

WITH regard to the corrections in the proofs it must be remembered that the more carefully a book is written, the less expense will be incurred for "author's corrections." This charge is often a great source of contention between the author, publisher, and printer, and altogether is an unsatisfactory item. A printer is bound, with certain reservations, to follow the copy supplied, and if he does that, and the author does not make any alterations, there is no charge, and nothing to wrangle about. But should there be many emendations in the proof, they may prove disastrous as regards trouble and expense.

A page of type may contain two or three thousand letters, every word being built up letter by letter, and line by line till the page is complete. A small correction, trivial as it may seem to the inexperienced, will possibly involve much trouble to the printer, and the labour expended on it is not apparent and is only appreciated by a practical man.

A word inserted or deleted may cause a page to be altered throughout line by line, and a few words may possibly affect several pages. The charges made for corrections are based on the time consumed in making the altera-

tions or corrections, and are very difficult to check, even by an expert.

If it is actually a necessity that a work must be corrected when in type, and the amount of these alterations is likely to upset the arrangement of the lines and pages, it is best to ask for proofs in "galley" or slip form. This means a little more trouble to the printer, but to the author or publisher it will probably cause less expense in the long run.

In marking corrections for the printer certain signs and symbols are used which express more concisely the meaning than could be indicated by a more ordinary method of marking the alterations. We give on the opposite page the principal characters used: that page showing the corrections as they would be marked by a skilled person; this, the facing page, the type corrected according to these directions; and on the page overleaf the corrections explained in detail.

In making a correction in a proof always mark the wrong letter or word through, and insert the alteration in the margin, not in the middle of the printed matter, because it is apt to be overlooked if there is no marginal reference to the correction. To keep the different corrections distinct, finish each one off with a stroke, thus / and to make the alterations more clear, if the corrections are heavy, mark those relating to the left-hand portion of the page in the left margin, and those to the right on the right-hand margin.

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In making a correction in a proof always mark the wrong letter or *word* through, and insert the alteration in the margin, not in the middle of the printed matter, because it is apt to be overlooked if there is no marginal reference to the correction. To keep the different corrections distinct, finish each one off with a stroke, thus / and to make the alterations more clear, if the corrections are heavy, mark those relating to the left-hand portion of the page in the left margin, and those ~~the left~~ on the right-hand margin.

Synopsis of some of the Proof-Reader's Marks used on the foregoing page.

New par. or *n. p.* or [Commence a fresh line or paragraph.

× A bad or battered letter.

ℌ Delete or expunge.

l. c. A capital or small capital to be changed to a lower-case letter.

Run on. Sentence not to commence a new line, but to follow on previous matter.

⎵ A space or quadrat standing high to be pushed down.

□ This indicates that the line has to be indented one em of its own body.

ϙ A turned letter.

⊙ A full-stop or full-point has to be inserted.

⌊ Space to be reduced.

Rom. Change *italic* into roman.

Trs. A transposition of a word or words.

ξ The matter has something foreign between the lines, or a wrong-fount space in the line, causing the types to get crooked.

Cap. Alter a lower-case letter into a capital, expressed also by three lines under, ≡.

⁀ The words or letters over which this is marked to be joined.

A space has to be inserted.

^ A caret mark, indicating something to be inserted.

When the corrections have been duly made and approved by the author or editor, it is customary to write the word "press" on the top of the first page of the sheet; all intermediate proofs should be marked "revise." The final, or "press proof," is always retained by the printer in case of any challenge or dispute. It is his voucher, and he retains it for future reference.

Printer's readers, styled "correctors of the press," are, as a rule, a very careful and painstaking body of men. Generally with a practical experience, and sometimes a classical knowledge, they virtually subedit the MS. Their queries on proofs should be seriously considered, for they frequently find an author nodding, and due attention to their valuable queries will well repay the trouble.

The character of types.

THE beauty of a volume is dependent on the selection of a suitable character of type. These "founts" of type may be broadly classified into three divisions, namely:

(*a*) the old faced,
(*b*) the revived old style,
(*c*) the modern faced.

The first series (*a*) is occasionally used for bookwork, as is the case in this volume; the old-fashioned long ſ being sometimes used in conjunction with the ligature letters, ﬁ ﬂ ﬀ ﬅ ſh ﬃ ﬄ ſk ſb ct, and so on.

The second series (*b*) is more generally used for bookwork; a glance at the general run of books nowadays will corroborate this statement. The third series (*c*) is perhaps more in demand for newspapers, magazines, school-books, scientific works, pamphlets, and such like.

As mentioned before, the text of this book is printed in the old-faced type designed and cut by William Caslon, who flourished in the early part of the eighteenth century, but without the long f for the sake of greater clearness.

For specimens of the various sizes of types in the different faces suitable for bookwork see the end of this work.

The sizes and names of types.

EACH series of type is made in many sizes; for purposes of identification they are here named, commencing with the smallest:

1. Diamond.
2. Pearl.
3. Ruby.
4. Nonpareil.
5. Minion.
6. Brevier.
7. Bourgeois.
8. Long Primer.
9. Small Pica.
10. Pica.
11. English.
12. Great Primer.
13. Paragon.
14. Double Pica.

The size of type used for this book is English. There are other larger sizes than those here enumerated, and smaller ones too, but they hardly come within the scope of the present essay.

Most of these founts of type have some relative proportion to each other in depth, and a

knowledge of these equivalents is sometimes useful in matters of calculation.

Diamond	*is equal to half of*		Bourgeois.
Pearl	,,	,,	Long Primer.
Ruby	,,	,,	Small Pica.
Nonpareil	,,	,,	Pica.
Minion	,,	,,	English.
Bourgeois	,,	,,	Great Primer.
Long Primer	,,	,,	Paragon.
Small Pica	,,	,,	Double Pica.

The width of pages is measured by the use of "ems." Technically an em is the exact depth of the body of any fount of type, but Pica size is that adopted for governing the measure of the line. By "body" we mean the square of metal on which the face of the letter is cast. Pica type without leading runs six lines to an inch; and twenty-one Pica ems

wide, as in this work, will be found to measure three and a half inches if a rule be placed across the print.

The leading of type.

TYPE is sometimes bulked out by the insertion of thin strips of lead, this being called "leading." Where no leads are employed, it is obviously "solid." The type in which this text is composed is set solid. A "thick" lead is equal to two "thin" leads—four thick leads are equivalent to a pica, or twenty-four to an inch. A book may even be double or treble thick leaded.

By this means a volume may be spun out to almost any length. As there is sometimes a difference of opinion with regard to the appearance of leaded or non-leaded matter, we venture to express our views. Undoubtedly a page of type set quite close looks pretty as a whole, but, unless it may happen to be a fairly large type, it is not so comfortable in reading as a page which is slightly leaded out. Pages of great width especially demand spacing out, as the eye is apt to lose the continuity in turning from the end of one line to the commencement of the next.

There are many other varieties of type in existence than those mentioned, but mostly of a fanciful character, and not in good taste or in keeping with bookwork. However, the occasional use of black letter, italic, and a bolder face of type is permissible in order to give emphasis to certain passages. **This fatter face of type** is sometimes called "clarendon," and occasionally "Egyptian."

We do not reject fancy types altogether by any means. These characters are sometimes good, but more often bad, and their employment can only be tolerated in advertisements and works of a miscellaneous or commercial nature.

The types on the following page represent in the "old face" character many of the different sizes in general use. A practised eye can readily discriminate between the various sizes of the different classes of type bodies.

Nonpareil is the name and size of the type shown here in this specimen page of old face types.

Brevier is the name and size of the type shown here in this specimen page of old

Bourgeois is the name and size of the type shown here in this specimen

Long Primer is the name and size of the type shown here in this

Small Pica is the name and size of the type shown here in

Pica is the name and size of the type shown here in

English is the name and size of the type shown

Great Primer is the name and size of

Paragon is the name and size of the

Double Pica is the name and

Two-line Pica is the name

The character and varieties of papers.

NEXT to the selection of a good type is the choice of paper to be used, the nature of the work to some extent governing this choice.

To put an old-faced type on machine paper or a modern-faced on one made by hand is hardly logical, though there are exceptions to this rule. To be consistent, it is best to print old-faced type on handmade paper, or at least on that of an antique character; and most certainly modern-faced type on machine paper. The intermediate series of type faces, the revived old style, may, however, without offence to the most critical, be employed on either kind of paper.

Papers may be at once divided into two classes —handmade and that made by machine. Each kind, again, has two varieties; these are distinguished as "laid" and "wove" respectively.

Laid papers are identified by the wire marks or water-lines, which are rendered more visible when a sheet is held up to the light. Wove papers have none of these lines or marks, and their absence at once fixes the class.

Further, handmade papers in the full size of sheet have a raw or ragged edge all round the four sides, which is called the "deckle." Those manufactured by the machine have cut or even edges: except in the case of imitation or antique papers, which are now made with a sham raw edge on one, or even two, sides of the paper.

Another mark of distinction between papers made by hand or machine is that the former is darker on the right side and the latter darker on

the wrong side, the two sides being obvious by comparison.

Machine papers are subject to a very great number of varieties, not only in shade of colour, but in style and quality; this quality is improved by a larger proportion of rag being used. If durability and quality are sought for in a fine book, handmade paper is desirable, its texture being stronger and of more lasting properties.

The principal sizes of printing papers measure in inches:

Foolscap	17 × 13½
Crown	20 × 15
Post	20 × 16
Demy	22½ × 17½
Medium	24 × 19
Royal	25 × 20
Double Pott	25 × 15½
Double Foolscap	27 × 17
Super Royal	27½ × 20½
Double Crown	30 × 20
Imperial	30 × 22
Double Post	32 × 20
Columbia	34½ × 23½
Atlas	36 × 26

(*Handmade printing papers may vary slightly.*)

Very smooth or highly calendered paper is only recommended for a book which absolutely requires it for the sake of its illustrations, handmade or rough papers not being adapted for the suitable printing of pictorial subjects unless they are of a purely outline character.

Vellum is occasionally used for very special copies of a choice work, but its first cost and the subsequent trouble and expense in printing render it truly an *édition de luxe*. It is somewhat difficult to obtain nowadays any great uniformity in vellums. Formerly they were thinner and softer.

A substitute for vellum which has crept in during the past few years, is the Japanese handmade vellum paper. It is almost untearable, and its beautifully even and smooth surface is capable of receiving the finest impression. So much so, that it is largely used for printing engravings and etchings. Its cost as compared with real vellum is small, and not very much more than the best English handmade rag paper.

Of the margins of books.

We now approach what is another important feature in the appearance of a well-printed book.

Margin is a matter to be studied. To place the print in the centre of the paper is wrong in principle, and to be deprecated. If we look at a book printed in this fashion, it is apparent to the book-lover that something is amiss; for by an optical illusion its pages have the appearance, even if placed in the centre of the paper, of having more margin on the inner than on the outer edge of the book, the same deception applying to the top and tail margin.

To remedy this, it is therefore necessary to have more margin on the outer than the inner side of a page, called respectively the "back" and "fore-edge;" and the same rule applies to

the top and bottom, less at the "head" than at the "tail."

Apart from this, the larger amount of paper on the fore-edge and tail serves a double purpose. It allows of subsequent rebinding and cutting, as it is just these edges which usually suffer most. It also allows room for annotation, and this margin was much used in olden times for this very purpose, as a reference to some of the best printed books of the past will show. Another suggestion that has been advanced is that there is more wear and tear on these portions of a book.

As regards proportion of margin, the size of the book must be taken into consideration: a gradual increase of margin from a sextodecimo to a folio. For the sake of symmetry the head and back margin should be about the same, and likewise the fore-edge and tail about equal to each other: if there is any difference, it should be in favour of a slightly greater margin on tail and head than on back and fore-edge respectively.

If an issue of a work has an *édition de luxe*, it is well not to make the difference in size too extravagant. It is often the custom to make an octavo an octavo still in the large paper, though no definite rules in this matter can be laid down.

Supposing a book is printed in the revived old style type on a machine paper, it is quite permissible to print the large paper copies on a handmade paper.

These sizes are suggested for the difference between small and large paper editions:

Foolscap 8vo	*in large paper may be*		Crown 8vo
Crown 8vo	,,	,,	Demy 8vo
Post 8vo	,,	,,	Medium 8vo
Demy 8vo	,,	,,	Royal 8vo
Medium 8vo	,,	,,	Super Royal 8vo
Royal 8vo	,,	,,	Imperial 8vo

The same scale may be applied to quartos; for instance, a foolscap 4to may be made a crown 4to in large paper, and so on.

The sizes of books determined.

It is a difficult matter sometimes, even for the bibliophile, to discriminate between the various sizes of Books, but the rules here laid down will be found useful and correct in the main.

Books are defined respectively as folio, quarto, (4to), octavo (8vo), duodecimo (12mo), sextodecimo (16mo), octodecimo (18mo), vigesimo-quarto (24mo), trigesimo-secundo (32mo), etc. These definitions are arrived at by the number of times a sheet is folded; for instance, a folio would be two leaves to the sheet, a quarto four leaves, and so on. Sometimes it is difficult to distinguish, say, an octavo from a quarto; but if it is printed on a handmade laid paper, the water-lines that run at intervals through the sheet (not to be confused with the smaller and closer wire marks of the sheet) will determine this. The water-lines on a folio, octavo, and octodecimo would be perpendicular; on a quarto, duodecimo, and sextodecimo, horizontal. The

signatures or letters placed at the foot of the first, and sometimes the third page, also serve as a guide to identification.

Books with uncut or merely trimmed edges should measure in inches:

	Octavo.	Quarto.
Pott	$6\frac{1}{4} \times 4$	$7\frac{3}{4} \times 6\frac{1}{4}$
Foolscap . . .	$6\frac{3}{4} \times 4\frac{1}{4}$	$8\frac{1}{2} \times 6\frac{3}{4}$
Crown . . .	$7\frac{1}{2} \times 5$	$10 \times 7\frac{1}{2}$
Post	8×5	10×8
Demy	$8\frac{3}{4} \times 5\frac{1}{2}$	$11\frac{1}{4} \times 8\frac{3}{4}$
Medium . . .	$9\frac{1}{2} \times 6$	$12 \times 9\frac{1}{2}$
Royal	$10 \times 6\frac{1}{4}$	$12\frac{1}{2} \times 10$
Super Royal . .	$10\frac{1}{4} \times 6\frac{3}{4}$	$13\frac{3}{4} \times 10\frac{1}{4}$
Imperial . . .	$11 \times 7\frac{1}{2}$	15×11

Other sizes are a matter of further subdivision.

These dimensions are not for books with cut edges, but it is safe to allow a quarter of an inch less in height, and not quite so much in width, if the edges have been cut down, always assuming these edges have not been cut more than once; otherwise, if the book has been rebound more than on one occasion, no reliance can be placed on this rule.

There is not always a clear understanding as to the terms used in connection with the treatment of edges. "Uncut" does not necessarily mean that the edges have not been opened with a knife, but simply that the book has not been cut down by machine, a method which sometimes sadly mars the appearance of a book. The expression "unopened" is perhaps a stricter term to be applied when absolutely untouched.

"Trimmed edges" means that the heads have been left untouched, and the fore-edge and tail merely trimmed sufficiently to make them tidy. "Cut edges" means that a portion has been cut from the three sides of the book, and made quite smooth.

The principal object in the use of signatures at the foot of the first page of a sheet is to serve as a guide to the binder in folding; they are further useful to the printer in discriminating between the different sheets of a work, and in giving him the sequence of a volume without the trouble of referring to the pagination.

Sometimes figures are used as signatures, but more often the letters of the alphabet, omitting J, V, W, and reserving A for the preliminary matter. If this preliminary matter is somewhat extensive and exceeds a sheet, the signatures are continued with the small letters b, c, d, e, and so on, technically called "lower case" letters, as distinct from capitals or small capitals. Supposing the text of a volume exhausts the alphabet, the letters are repeated as A A, B B, C C, or 2 A, 2 B, 2 C, and so on.

Occasionally the third page of a sheet bears a subsidiary signature, marked B 2, C 2, D 2, etc., according to the signature on the first page. A second signature is hardly necessary, except in the case of an inset or offcut of a sheet, and it will be noticed that in the signature the figure is placed after the letter. This is really only requisite in certain sizes of books, duodecimo or octodecimo, by reason of the binder not being

able to fold up a sheet properly without first cutting off a small section and inserting it within the larger portion; this second signature thus acting as a check on its proper sheet.

Another feature which imparts value to a Book is the pictorial portion, if the subject is one requiring illustration. Some methods of illustrating books.

There are two kinds of pictures in relief, which may be incorporated with the type and printed by the same operation. We mean the hand-engraved woodcuts and the "process" blocks. These process blocks are mechanically produced by the aid of photography; this system having improved so vastly during the last few years, a great future is, no doubt, before it.

These blocks can be made at a nominal expense from almost anything, from pen-and-ink drawings, prints, drawings from nature (we mean direct from the object), or even from photographs, and some very beautiful effects have been obtained by the many processes now practised. For some purposes they even surpass the engraved woodcuts so laboriously and expensively produced by the graver, because the work of the artist sometimes loses part of its character when it is engraved by hand.

Another process for illustrating books is the intaglio system, executed on steel or copper, distinct from the relief. This cannot be well employed with type, because it requires a separate printing, and perhaps is not in keeping with the type if placed in the middle of a page. It

is admirably suited for full-page illustrations, and is generally used for the better class of volumes. These plates are engraved both by hand and process, photography still being the medium in this last instance. These mechanically produced plates are what are called photogravures, and, as in the case of the relief process blocks, admirable effects are often secured.

In addition to these two styles of illustration, lithography, autotype, Woodbury-type, and many other processes are occasionally used. Space will not permit our going into the details of these different methods, but we will say that each has its special characteristics, and perhaps merits, though we ourselves prefer that the illustrated parts of a book should be printed entirely by the same method, letterpress fashion, in pure relief.

From a strictly typographical point of view, it is best that the illustrations, if they are designed specially for the work and are intended to be used in the midst of type, should be of such a nature as to be in harmony with the type. This, of course, is a purely decorative idea, but one that is worthy of being carried out as far as possible. The reader may be referred to some book illustrations which have been designed from time to time by such artists as Walter Crane, Lewis Day, and Heywood Sumner.

Obviously these remarks cannot always be applied or acted on; therefore, when some other kind of illustration has to be employed, the

nature of the type and paper must be considered, or perhaps adapted to the requirements of the method selected.

The binding of books.

THIS is the last stage in the production of a Book, and the question should be considered as to whether the book is to have a temporary or a permanent binding. Paper or cloth answer for immediate purposes, and leather for a permanency.

Taking the temporary binding first: it is important, if this fastening up is merely a tentative one, that the edges should *not* be cut, but opened carefully with a knife, if to be read before receiving its final covering.

There are many ways of doing up books temporarily. They may be in loose paper wrappers or in cloth, which is generally called publisher's binding, or "case work," the sheets being simply encased in boards. If a book is of an ephemeral character, the edges may be cut at once; otherwise they should be left untouched, or merely trimmed on the side and at the foot.

There are different expressions used in connection with the description of edges, which we venture to repeat. "Cut edges" are those cut perfectly smooth with a machine all round, and possibly with a total disregard of the margins; "trimmed edges" are those which have the fore-edge and tail lightly cut, thus leaving the heads and bolts (on the fore-edge) unopened. The term "untouched" or "unopened" edges is obvious to all. The term "uncut edges,"

used by the second-hand bookseller, does not mean necessarily that a book has not been opened, but simply that it has not been cut down by machine.

Books issued with uncut edges can be opened at will by the purchaser; in the event of their being bound on some future occasion, the margins would not suffer when cut for the purpose of gilding or marbling.

The term "bound" is more strictly applied to leather work, or at least when there is some leather used in the binding—each copy being separately bound together and not simply cased. There are several degrees of binding in this form: "quarter bound," having a leather back with cloth or paper sides; "Roxburghe" is a term sometimes used for this style of binding, with gilt top and cloth sides. "Half bound," the same with the addition of leather corners; "full bound," when wholly encased in leather.

If the volume has been printed on handmade paper, the heads only need be cut and gilt. This plan prevents dirt from getting between the leaves. It is a good rule, when taking such a book from its receptacle, to blow the dust gently off the top before opening it. This accumulation of dust is a drawback from which even the best regulated libraries suffer unless the volumes happen to be in air-tight glazed bookcases.

The use of wire in sewing is to be deprecated, and cotton or silk thread is recommended instead. Wire tears the paper and frequently leaves a

rusty mark on the leaves. These faults, together with the sometimes excessive cutting down of margins, are great evils in the eyes of a book-lover.

Expensive plates should not be stitched or pasted in without the aid of a guard of strong paper or linen, and then they should be sewn in with the different sections of a work.

Where a large number of copies of any work has been printed off it is best to bind a portion only, in case the work should not create a demand.

There are rules laid down for the binding of works on certain subjects, if one is desirous of forming a library, each in a different colour of leather; but this must be left to the taste of the owner. However, some regard should be given to the nature of the work. Historical books should be in a distinct shade from those, say, on theology; dictionaries and other works of reference being bound in a different hue from that which would be chosen for poetry, and so on.

Vellum and parchment are both largely used in the binding of books. They are durable, but soil quickly.

The proper and full title should be lettered on the back of the volume, together with the author's name, with the date at foot. This rule will save a great deal of unnecessary handling when a particular book is sought for.

Having now briefly discussed the questions of type, paper, sizes and margins of books, the selection and choice of style to be adopted for

any one volume is a matter of taste and fancy, and no exact rules can therefore be laid down; the nature and bulk of the work must of course first be considered.

We have somewhere seen it suggested that dictionaries and encyclopædias should be quarto or folio, and other classes of books should be something else; but when we look round we find such reference works ranging from a pocket volume to a ponderous folio in size. Therefore the choice of size must still remain an open question, and the same remark applies to all other kinds of literature.

The issue of books by publication and by subscription.

We have now arrived at the second portion of our treatise: the issue of Books by private or public means. We will take the first section at once, and give some account of the method of publishing.

The first step is to find a suitable publisher, one who is willing to undertake the charge of the proposed work. To do this it is necessary to submit the MS. to him for his consideration. The suggestions we made in the opening of this work with regard to neatly-written MS. must be remembered.

In large firms competent and special readers are retained for the purpose of reporting on the merits of proposed works, and their opinion is generally considered final, especially if the publisher is to take whole or part risk.

There are usually three methods of agreement adopted. In the first the author would

part with his copyright for a lump sum, and perhaps receive a royalty on all copies sold, the publisher undertaking all risk. The second method is where the profits are equally divided, termed the "half-profit" system, after expenses have been paid. The third is called "publishing on commission," the author paying all expenses of production and advertising, and allowing the publisher a commission on all copies actually sold; the publisher accounting to the author at the trade price, and copies, 13 as 12 or 25 as 24, according to the value of the book, less review and presentation copies, but all out-of-pocket expenses on these "gratis" copies being charged to the account.

As different publishers have each some little variation in dealing with their clients, it would be invidious to go into details, but it is strongly advised that only well-known publishers be approached.

Some publishing houses make a speciality of certain subjects; consequently they have better means for pushing works which bear on their particular branch of literature. It is obviously important that the author should take this into consideration.

All arrangements should be in writing, and it is of the utmost importance that any agreement entered into should be thoroughly understood.

Books are by no means always real successes from a commercial point of view, and a publisher oftens runs a great risk in taking a work unless it is from a well-known writer; therefore his

terms are adjusted with a view to protecting himself and the author too, supposing he has some share in the cost of production.

It is on record that publishers have sometimes made very handsome additions to their payments when a book has achieved an unlooked-for success, much credit being due to them for this extension. The author may place himself in the hands of a respectable firm and rely on fair dealing.

With regard to privately issued books by subscription, there are two ways of proceeding. If the author is satisfied that there is a demand for his work, he will have it printed at his own expense, and meanwhile issue some prospectuses to secure orders. If he desired to feel the market, so to speak, he would issue a prospectus first, and when he had received sufficient orders to warrant the risk, he would then put the work into the hands of the printer.

In order to secure some part of the subscriptions in advance, an additional advantage is sometimes offered by accepting a smaller subscription at first, which would be raised on issue.

If the printer selected for the book is accustomed to this class of work, he can impart useful information and advice to his client.

Some such form as the accompanying is generally used for soliciting subscriptions. First the author would draw up a scheme showing what was intended, and attach the following order-form:

Mr. .....

Please enter my name as a subscriber for cop of the work entitled .....

by .....*for which I undertake to pay* ..... *on delivery* [*or inclose*].

Name .....

Address .....

.....

Date .....

This scheme may be modified or enlarged according to requirements, but if there are to be two editions, large and small papers, this should be explained in the prospectus, and room allowed in the order-form for choice.

In all editions limited as to the number of copies, a certificate similar to the following should be attached:

*** *This is to certify that only copies of this edition have been printed, all of which are numbered* [*and signed*].

No.

Signed .....

If there are two editions to be printed, they may both be expressed in the certificate, but the numbers of the two sizes can either be distinct and each start at No. 1, or be continuous if preferred, taking the large paper or special copies first.

Publishers frequently issue books in the ordinary way, which have a limited large paper edition struck off at the same time, generally subscribed for in the manner just mentioned.

Copyright.

THERE are many details in connection with the issue of a Book which are worthy of mention, and we will endeavour to make them as clear as possible in a small compass.

Copyright in this country is secured for the full term of the lifetime of the author, and for a further term of seven years commencing at the time of his death; provided that, if the said term of seven years shall expire before the end of forty-two years from the first publication of the book, the copyright shall endure for forty-two years. The copyright in any book published after the death of its author shall endure for the term of forty-two years from the first publication thereof, and shall be the property of the proprietor of the author's manuscript from which it shall be first published.

Registration.

WITH regard to Registration at Stationers' Hall. This is not a compulsory matter, but should anyone desire to bring an action for infringement of title or copyright it must then be registered (if this has not already been done), the date of publication being the criterion of priority. A five-shilling fee is exacted by the Stationers' Company when the application is made and the title of the volume duly entered. Very frequently the fact of registration is ex-

pressed at the bottom of the title-page, but this is not really necessary if the date is there.

Review copies.

DIRECTLY a work is ready to be issued by the publisher, it is customary to send certain copies for review to various newspapers and journals. The character of the work must be considered before sending them out broadcast, or perhaps they may be sent where they are not likely to be reviewed. Good notices of a work materially add to its success. The publisher generally knows where to place these copies, but the author should mention any particular papers to which he desires them to be sent.

All criticisms on the book are filed by the publisher, and use may be made of the best of them should it be necessary to send out a prospectus, or extracts from these opinions of the press may be included in any advertisement issued by the publisher.

Demands of Public Libraries.

BY Act of Parliament five copies of each work, and of each subsequent edition, must be despatched to the libraries of the British Museum, London; Bodleian, Oxford; University, Cambridge; Trinity College, Dublin; and Advocates', Edinburgh. These last four are generally all sent through one official agent here in London, who gives a receipt for them. If by chance these copies for the libraries are delayed or overlooked, a demand is soon made for them, and must be complied with.

Privately printed books of a limited number, not sold in the ordinary way, or advertised, are exempt from these demands.

Advertising.

ADVERTISING a work is another very important matter. In arranging for this with a publisher, supposing it is a commission book, the author should give some limit of expense to which he desires to go. If the advertisement can be included with other books in a general way, the expense is not so great; but the announcements of works singly cost a good deal.

Insurance too must not be overlooked if the book is a commission one, and the author may either insure the stock himself, or give instructions that it should be covered.

Presentation or gratis copies are frequently sent out in order to give the book a fillip, the copies generally allotted to the writer as "author's copies" probably being distributed amongst his more immediate friends.

Casting off copy.

No exact rules can be laid down for this purpose, manuscript copy varying so much in character of writing, and having sometimes many deletions and insertions. Then, again, there are frequently differences in size—some sheets being quarto and others perhaps folio. The following rules may be taken as a rough guide for immediate purposes. Select a book which shall be your model; count a number of lines, and obtain the average number of words in a line: then multiply these by the amount of lines in a page: this will give

you the total number of words comprised in a page of type. To obtain greater accuracy, the whole page may be counted throughout. The next step is to find the number of words in your MS., frequently a difficult task. If your copy is a fair one, treat it exactly in the same way, making sure that you have obtained a good average. Then multiply this product by the number of folios your MS. contains. If the copy is ill-assorted, every line of each chapter or section must be counted off, and then multiplied by the average number of words in a line. Some allowance must be made for notes, if any, and for short chapter pages, if the book is so divided. When the gross amount has been arrived at, this must be divided by the number of words contained in the page of print which was selected as your pattern. It is not possible in writing to deal with intricate MSS.; it requires a very experienced and practical person to estimate the length of these.

Extras.

THESE comprise all charges for smaller types than text matter, not easily foreseen or calculable except in the case of printed copy, termed "reprint." Extraneous or miscellaneous matter, such as tables, foreign languages, etc., is more expensive in composition and ranks as extras. Corrections and alterations made in proofs are also charged as extras, because the extent of labour likely to be involved is not apparent when a volume is put in hand.

Casting off Printed Matter.

A ROUGH and ready rule to cast off the number of words of the English tongue contained in one square inch of printed matter is:

	Solid.	Thin leaded.	Thick leaded.
Great Primer	7	5	3
English	11	8	6
Pica	14	12	9
Small Pica	17	15	13
Long Primer	21	18	15
Bourgeois	28	24	20
Brevier	32	27	22
Minion	38	32	28
Nonpareil	47	41	35
Pearl	69	60	40

Moulding.

THIS is a temporary process adopted for certain classes of work likely to be reprinted, when it is not convenient for the printer to keep a large amount of type standing idle. It is the preliminary stage to stereotyping by the patent or paper process. Papier-maché moulds are formed by placing several sheets of prepared paper together, pasted with a special composition. This, whilst still moist, is laid on the surface of the type, and then beaten with a large brush. It thus forms a "matrix," which is dried by artificial means. These moulds may then be stored away. When required, they are cast in metal, each page being faithfully reproduced. The results obtained in printing are almost as good as from the original type. This is an inexpensive method if there is any doubt about the probability of a future reprint,

because these moulds can be stereotyped from at any time afterwards.

Stereotyping.

THIS is performed by two distinct modes. The first and cheaper is that just referred to, *i.e.*, the paper process. The second process is the plaster, which is the better of the two. The matrix is formed with plaster, poured over the surface of the type. This is afterwards baked, and the metal poured into it, thus giving a reproduction. This method is more satisfactory as giving a sharper and evener stereotype, but it is the slower plan, and hence is more expensive.

Electrotyping.

THIS is the art of duplicating by a galvanic deposit of copper, which leaves a mere filmy shell, which is afterwards backed up with type-metal to give it the requisite thickness and strength. This process is the more durable method, but costs even more than the plaster stereotype. It is well adapted for works that have to be reprinted many times, because the face is harder, and it will therefore give off a larger number of impressions with less wear and tear. It is always used for duplicating woodcuts, a careful electrotype being almost equal to the original block from which it is made. If woodcuts are to be preserved they should be electrotyped, and the originals taken care of. When worn, a fresh electrotype may then be taken from the wood-block.

Hints on drawing for process blocks.

ALL pen-and-ink sketches for this purpose should be pure "black and white." Freshly-made Indian ink should be used on thin white and smooth card, the Bristol boards obtainable from most artists' colourmen being well adapted for this purpose. The lines should be firm and distinct, the depths of light and shade being obtained by thick and thin lines respectively; the distance between the lines also helping this effect. The drawing should be made larger than the size intended for the block; from one and a half times to double the size is a good rule. A smaller amount of work thrown into the sketch is often more effective than an excess of pen-and-ink work. Care and attention to these details, with practice, will soon enable anyone with a knowledge of drawing to overcome any difficulties which might otherwise be encountered.

Half-titles.

THE use of this fly-title, sometimes called a bastard title, is for the purpose of protecting the general or full title from injury. Without this additional leaf in front, the title-page, being the first in the book, would be very likely to get soiled.

Cost of paper.

THE relative difference in value of a good machine-made as compared with a handmade paper may be roughly estimated as one-third. Whatman paper is a little dearer, and may be reckoned as four times the value of a machine paper. In limited editions of a work, the

question of price is not so much to be considered, as the total amount of paper absorbed is not great. For this reason, it is advisable to use the best.

Reams of paper.

A REAM of writing or handmade paper usually consists of twenty quires of twenty-four sheets each, 480 in all; but machine-made paper is generally made up to 516 sheets (twenty-one and a half quires), termed "printers' reams." As long numbers are mostly printed on these papers, each ream thus gives something more than 500 perfect copies, and allows for waste and spoilage.

A SHORT GLOSSARY

OF BIBLIOGRAPHICAL AND TYPOGRAPHICAL TERMS IN MORE GENERAL USE.

ADVANCE sheets (or copies).—Sometimes supplied for simultaneous publication or for preliminary notices.

Antiqua.—A German expression for roman types.

Arabic figures.—Ordinary figures, roman or italic, thus—1 2 3, etc., as distinct from roman numerals.

Atlas.—A size of paper, 36 × 26 inches.

Author's proof.—A proof bearing corrections made by the author or editor. A. P. is the short expression.

Backs.—Referring to the "back" margin of pages—that part of a book which is sewn when bound.

Bastard title.—A fly or half-title before the full title of a work.

Black-letter.—A general expression used to indicate old English, text, or church type.

Bleed.—When a book or pamphlet has been cut down too much, so as to touch the printed manner.

Blind blocked (or *tooled*).—Lettering on book covers not inked or gilt, simply impressed.

Block.—A general term used, embracing woodcuts, electros, or zincos.

Body of the work.—The text or subject-matter of a volume is thus described to distinguish it from the preliminary, appendix, or notes.

Bolts.—The folds at the heads and fore-edge are thus described by the binder in receiving instructions for opening or not opening the edges of a book.

Bottom notes.—Footnotes are sometimus thus called, to distinguish them from sidenotes.

Bourgeois.—Pronounced Burjoice; the name of a type one size larger than Brevier and one size smaller than Long Primer, equal to half a Great Primer in body.

Brevier.—The name of a type one size larger than Minion, and one smaller than Bourgeois.

Broadside.—A sheet printed one side only.

Calendered paper.—Paper very highly rolled or glazed, much used for the printing of illustrated books or magazines.

Capitals.—Letters other than lower case or small capitals. Thus, CAPITALS. Shortly called "caps."

Caps. and Small Caps.—CAPITALS and SMALL CAPITALS.

Catchline.—The line which contains the "catch-word" at the bottom of a page and which is the first one on the next page.

Certificate.—A guarantee of a limited number of copies only having been printed of any work, usually placed near the title-page.

Circuit edges.—Books, generally bibles or prayer-books, are sometimes bound with the covers projecting, and turned over to protect the edges.

Clarendon.—**A bold or fat-faced type** is generally thus described; the older founts were called "Egyptian."

Clean proof.—A term used to discriminate between a printer's first proof and one ready to be sent out to the author.

Clean sheets.—Sheets put aside as they are printed off to show the progress of the work.

Cliché.—French term for a cast, usually applied to stereo or electro duplicates.

Cloth boards.—Books when bound in cloth cases are described as being in "cloth boards."

Cobb paper.—A paper largely used by bookbinders for the sides of half-bound books. It is made in various shades of colour.

Colophon.—An inscription or tailpiece, usually a printer's imprint, at the end of a book.

Columbia.—A size of paper $34\frac{1}{2} \times 23\frac{1}{2}$ inches.

Cropped.—A book is said to be "cropped" when cut down too much.

Cut edges.—A book which has been cut on the three sides is said to have cut edges.

Cut-in-notes.—Sidenotes which are inserted within the text at the side, instead of in the margin.

Decimo-sexto.—A bibliographical term for sixteenmo—written shortly, 16mo.

Deckle.—The raw, rough edge of handmade paper is thus termed.

Dele.—To omit or expunge, indicated thus ∂.

Demy.—A size of printing paper, $22\frac{1}{2} \times 17\frac{1}{2}$ inches.

Diamond.—The name of a type one size larger than Gem, and one size smaller than Pearl, equal to half a Bourgeois in body.

Double foolscap.—A size of printing paper, 27 × 17 inches.

Double Pica.—The name of a type one size larger than Paragon, and one size smaller than Two-line Pica; its body is two Small Picas in depth.

Double pott. A size of printing paper, 25 × $15\frac{1}{2}$ inches.

Dropped head.—Chapter or first pages driven down at the top are thus called.

Dummy copy.—A thickness or size copy, generally made of blank leaves, to represent the actual bulk of a work not quite complete.

Duodecimo.—Commonly called twelvemo, a sheet of paper folded into twelve leaves—written shortly, 12mo.

Dutch papers.—Van Gelder's handmade paper of various sizes, made in Holland.

Editions de luxe.—French colloquialism for the large paper editions issued of first-class books.

Eighteenmo.—A sheet folded into eighteen leaves (see "Octodecimo")—written shortly, 18mo.

Electrotyping.—The art of duplicating woodcuts, etc., by a thin galvanic deposit of copper, afterwards backed up by ordinary metal similar to that used for type, but not so hard.

End leaves.—The blank flyleaves at either end of a book. Sometimes called "end-papers."

English.—The name of a type one size larger than Pica and one size smaller than Great Primer.

Fine paper.—The best edition of a book; sometimes expressed by the letters F. P.

Finishing.—A term used for the lettering or tooling on the cover of a book.

Flat pull (or *impression*).—A simple proof without under- or overlaying.

Flexible.—A term used in giving directions to a binder for sewing or binding in a style which will permit of the book opening quite flat.

Flyleaf.—A blank leaf at the ends of a book.

Fly-title.—The half-title in front of the general title, or which divides sections of a work.

Folio.—A sheet of paper folded in two leaves only.

Fore-edge.—The outer side edge of a book (distinct from head or tail) when folded.

Format.—The bibliographical expression for size and shape of a book.

Forme.—A printer's term applied to the number of type pages which a sheet may contain.

Forwarding.—The different stages in binding a book between the sewing and finishing, *i.e.*, lettering the title, colouring or gilding the edges, etc.

Fount.—This term is applied to the whole number of letters constituting a complete set of types of any particular class of face or body.

Foxed.—Paper or books stained or mouldy are said to be "foxed."

Fraktur.—German expression for their text or black-letter characters.

Full bound.—A term sometimes used to define a book wholly bound in leather.

Galley proofs.—These proofs supplied in slip form—not made up into pages.

Gilt tops.—Books when on handmade paper are sometimes bound with the top edges cut and gilt, thus preventing them being soiled by the dust that would otherwise collect if they were left rough.

Gratis copies.—Applied to the copies of a volume not sold, but presented or given away for review, etc.

Great Primer.—The name of a type one size larger than English and one size smaller than Paragon, equalling two lines of Bourgeois.

Guarded.—Books are said to be "guarded" when the plates

are mounted or sewn on guards (as maps are), instead of being stitched or pasted in in the ordinary way.

Half bound.—Books partly bound in leather, with cloth or paper sides.

Half-title.—The sub-title in front of the full title.

Heads.—A term applied to the margin of books at the top of the page.

Imperfections.—Sheets required by a binder to complete books imperfect through bad gathering, collating, or spoiled sheets.

Imperial.—A size of printing paper, 30 × 22 inches.

In quires.—Books in sheets not bound up.

In slip.—Matter set up and pulled on galleys before making-up into pages.

In the press.—A work in course of printing is thus announced to the trade or public.

Indent.—To set a line some little distance back, as in the case of a fresh paragraph.

India paper.—A fine paper used by engravers for proofs, which, though generally imparted from China, is called "India."

India rubbered.—Books when interspersed with plates are sometimes coated at the back with a solution of india rubber to save stitching or expense of guarding: when open the book will lie perfectly flat.

Inferior figures and letters.—Made to range at the bottom of a letter, thus—$_{1\ 2\ 3\ a\ e\ i\ o\ u}$

Initial letters.—Large block or floriated letters used at the commencement of a chapter or work.

Inset.—A sheet, or part of a sheet, to be placed inside another sheet to complete sequence of pagination.

Intaglio.—Printing, such as from copperplate; the reverse of "relief" printing.

Italic.—The sloping characters, distinct from roman types, invented by *Aldus Manutius, the Venetian printer.*

Japanese paper.—Handmade paper with a vellum surface manufactured in Japan.

Keep standing.—An order to keep the type still up pending possibility of reprint.

Large paper.—The best copies of a work with large margins, bibliographically termed *éditions de luxe.* Sometimes expressed by the initials L. P.

Leaded matter.—Type with leads between the lines, in contradistinction to "solid" matter.

Leatherette or *Leatheroid.*—An imitation of leather, usually made of embossed paper.

Letter paper.—This term is applied to quarto paper, note paper being octavo.

Letterpress.—Printed matter from type as distinct from lithographic or plate printing.

Lining papers.—End or paste-down papers used by bookbinders.

LL.—The abbreviation used by booksellers to indicate the number of "leaves" in a book.

Long Primer.—The name of a type one size larger than Bourgeois and one size smaller than Small Pica, equal to two Pearls.

Lower-case letters.—The small letters as used here, a, b, c, d, e, f, g, etc.

Mackle.—A printed sheet with a slurred appearance, owing to some mechanical defect in the impression.

Make-up.—To measure off matter into pages.

Marbled edges.—The cut edges of books are often marbled instead of being gilt.

Margin.—The blank paper surrounding a page of print.

Marginalia.—The bibliographical term for notes in the margin.

Medium.—A size of printing paper, 24 × 19 inches.

Minion.—The name of a type one size smaller than Brevier.

Moulds.—Generally understood as the preliminary stage in stereotyping by paper process. Moulds of course are used for plaster work and electrotyping too.

Movable.—A general term applied to type to distinguish it from stereotype, etc.

N. D.—A bookseller's method of denoting "no date" on a book.

Nonpareil.—The name of a type one size larger than Pearl, half of a Pica in depth of body.

Note papers.—These papers are octavo in shape, but of various sizes; letter papers being quarto shape, and also of various sizes.

Octavo.—A sheet of paper folded into eight, shortly written thus—8vo.

Octodecimo.—A sheet folded into eighteen (see "Eighteenmo") —written shortly, 18mo.

Off-cut.—That part of the sheet which has to be cut off in order that the sheet may be folded correctly, as in a "twelves."

Off-set.—The set-off of ink from one sheet to another, the result of insufficient drying or bad ink.

Old English.—Founts of type of black-letter character. Sometimes expressed by O. E.

O. P.—A publisher's term signifying that a book is "out of print."

Overcast.—A particular kind of book-sewing which allows the book when open to lie flat.

Overlays.—The term for the special making-ready of an illustration, consisting of several thicknesses of paper cut out to give light and shade to the design.

Overplus.—The "plus" or "over" copies of a definite number in printing.

P.—An abbreviation for the word "page." The plural is "pp."

Paragon.—The name of a type one size larger than Great Primer and one size smaller than Double Pica, equalling two Long Primers in depth.

Paste-downs.—The blank flyleaves, sometimes coloured, at either end of a book, which are pasted down on the covers.

Pearl.—The name of a type one size larger than Diamond and one size smaller than Ruby, equalling half a Long Primer in depth.

Pica.—The name of a type one size larger than Small Pica and one smaller than English; it is equal to two Nonpareils in body.

Points.—An expression applied generally to all marks of punctuation.

Post.—A size of printing paper, 20 × 16 inches.

Preliminary.—Any matter coming before the main text of a work—title, preface, contents, etc.

Press proof.—The final proof passed by the author or publisher "for press."

Prima.—In reading a work sheet by sheet the first word of

the ensuing signature is marked by the reader as the "prima."

Process blocks.—Illustrations produced by any mechanical process.

Proof.—A trial print of any forme of type, plates, or blocks.

Proof.—A bookbinder's term used when some rough edges are left on a trimmed book, thus showing it has not been cut down excessively.

Publisher's binding.—An ordinary term used for cloth binding.

Quarter bound.—Books bound with back only in leather.

Quaternions.—Paper folded in sections of four sheets.

Quarto.—A size given when a sheet is folded into four leaves written shortly, 4to.

Query.—A mark made on a proof by the printer to call attention to a possible error, sometimes expressed by a note of interrogation (?).

Quinternions.—Paper folded into sections of five sheets.

Quire.—Sections of a ream of paper, consisting of twenty-four sheets.

Quires.—Books in sheets, *i.e.*, not bound, are said to be in quires.

Ream.—Paper in parcels or bundles of a certain size, a printer's ream being 516 sheets. Handmade and drawing papers slightly differ in the number of sheets, sometimes 472, 480, or 500.

Recto.—The right-hand pages of any work.

Register.—The exact adjustment of pages back to back in printing the second side of a sheet.

Relief printing.—Letterpress and block printing come under the head of "relief," as distinct from lithography or plate printing.

Removes.—The difference between one size of type and another is expressed by this term.

R. P.—These initials stand for "reprint."

Retree.—The outside, rejected, or damaged paper of different reams, marked × ×

Roman.—The particular kind of type in which book and other work is composed (such as this fount), as distinguished from *italic* or fancy types. Called "antiqua" by the Germans.

Roman numerals.—The pagination of the preliminary matter of a volume is generally expressed by these characters, thus—i, ii, iii, iv, etc.

Roxburghe binding.—A quarter-bound book with top edge gilded.

Royal.—A size of printing paper, 25 × 20 inches.

Rubricated matter.—Sentences or paragraphs printed in red ink.

Runners.—Figures or letters placed down the length of a page to indicate the particular number or position of any given line.

Script.—Type similar in character to handwriting.

Serif.—The fine lines on the top and bottom of a letter, as in H. A sanserif is H.

Set off.—When the ink off-sets from one sheet to another.

Sextodecimo.—A bibliographical term for 16mo.

Shoulder notes.—Marginal notes placed at the top corner of the page.

Sidenotes.—Marginal notes at the side, distinct from "foot-notes."

Signature.—The letter or figure at the foot of the first page of a sheet, to guide the binder in folding; also used by printers to identify any particular sheet.

Sixteenmo.—A sheet folded into sixteen leaves—written shortly, 16mo.

Size copy.—A thickness or dummy copy supplied to the book-binder, in order that a specimen binding may be shown.

Slips.—Applied to matter not made up into pages, but pulled as proofs in long slips.

Small capitals.—The smaller capitals, as distinct from the full capitals, thus—PRINTING, indicated in MS. by two strokes = underneath.

Small paper.—The more ordinary copies of a work. Sometimes expressed by the initials S. P.

Small Pica.—The name of a type one size larger than Long Primer and one size smaller than Pica, equal to half the body of a Double Pica.

Sprinkled edges.—Cut edges of books are sometimes finely sprinkled with colour to prevent them from getting soiled.

Stabbed.—A form of stitching by piercing or stabbing, used mostly for cheap pamphlet work.

Start.—Leaves of books are said to "start" when the sewing is defective and the leaves are loose.

Stereotypes.—Casts of pages of type, etc., in metal, either by "plaster" or "paper" processes.

Stet.—A Latin word used to denote the cancelling of any correction marked in copy or proof, and indicated by dots underneath, thus . . . . . .

Style of the house.—Most printing offices have their own particular methods in the matter of setting titles, quotations, spellings, etc.

Sub-title.—The bastard or half-title placed before the general title of a work. Also called "fly-title."

Super-calendered paper.—Highly rolled paper for dry printing.

Superior letters and figures.—Small letters cast at the top of the shoulder of type, used for references or abbreviations, M^{r}, N^{o}, $^{1\ 2\ 3}$

Super royal.—A size of printing paper, $27\frac{1}{2} \times 20\frac{1}{2}$ inches.

Swash letters.—Seventeenth century italic capitals with tails and flourishes, thus—*A B D M N* etc.

Tails.—The bottom or tale-end of a page.

Ternions.—A bibliographical expression for three sheets folded together in folio.

Thick leads.—Leads cast four to the pica in thickness are generally thus termed.

Thickness copy.—See "Size copy."

Thin leads.—Leads eight to the pica in thickness, two thin leads being equal to one thick lead.

Thirty-twomo.—A sheet of paper folded into thirty-two leaves, written shortly thus—32mo.

Trigesimo-secundo.—The bibliographical term for "thirty-twomo," written shortly—32mo.

Trimmed edges.—Edges of books cut or trimmed sufficiently to make them tidy without opening heads or bolts.

Turned commas.—These are used at the commencement of an extract or quoted matter, thus " and at the end by ". Sometimes called "inverted commas."

Twelvemo.—A sheet of paper folded into twelve leaves, written thus—12mo. Also called "duodecimo."

Two-line letters.—Plain initial letters the depth of two lines, used at the commencement of a chapter or work.

Typography.—The art or style of printing from movable letters.

Uncut edges.—Books not cut down, but not necessarily "unopened."

Unopened edges.—Applied to books the edges of which have not been opened.

Verso.—The obverse or back of a leaf—the reverse of "recto."
Vigesimo-quarto.—The bibliographical term for "twenty-fourmo"—written shortly, 24mo.
Vignettes.—A class of illustration with the edges undefined, that is, work tapering or thinning off to the extremities.

Waste.—Surplus odd sheets of a book beyond the plus copies.
Watermark.—The wire-mark woven to any particular design in a sheet of paper.
White.—The space between any lines or words of type.
White edges.—Edges of books simply cut, not coloured or gilded.
White out.—To space or "branch out" any composed matter, such as displayed or advertisement work.
White paper.—A general term used for unprinted paper, whether white or coloured.
Whole-bound.—The term applied so books bound entirely in leather of any kind.
Wire-mark.—Applied more particularly to those "laid" marks in paper which are seen when the sheet is held up to the light.
Wrong fount.—Letters of a different character or series mixed with another fount, although perhaps of the same body. W.F. is the short form.

Xylography.—Applied generally to the cutting and printing of old block-books.

Zincography.—The art of producing engravings on zinc by a mechanical process.

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NOTE.

EACH of the following specimen pages is divided into three sections. The top portion being *thick* leaded, the middle one *thin* leaded, and the bottom piece without leads, technically called *solid.*

The biographical notices here given of some leading publishers, printers, and others, are merely excerpts, taken mostly from the "Athenæum," a few being due to the "Publishers' Circular."

The special founts of type peculiar to the Chiswick Press have been omitted from these pages, and only founts inserted which are common to most printers of repute. They are given as samples of average book types of the three classes: Caslon's Old Face, Miller and Richard's revived Old Style, and some Modern Faces by various founders (see page 9 *et seq.* of the text).

It should be mentioned that the Old Face types may be used with the old-fashioned letters ſ ſi ſl ſſ ſt ſh ſſi ſſl ſk ſb &t.

Old Style Great Primer.

ILLIAM CLOWES.—For many years the name of Mr. William Clowes, whose decease occurred on the 19th of May, 1883, has been associated with literature, as head of one of the largest printing establishments in this country. Mr. Clowes was the eldest son of William Clowes, who in 1803 laid the foundation of the business known as William Clowes and Sons, and he entered the office in 1823. His father was among the first to commence steam printing, and was called upon to defend an action for nuisance brought by his neighbour, the late Duke of Northumberland. This led to the business in Northumberland Court being removed to the present site, in Duke Street, Stamford Street, whence have emanated some of the most important works which the present century has produced.

AMES HOGG, best known to the reading public by being the publisher of the collected edition of De Quincey's works, was apprenticed to James Muirhead, printer and proprietor of the *Edinburgh Advertiser;* and after his apprenticeship, was in the employment of various printers, and then became reader of the *Caledonian Mercury*, a post he held until he started in business on his own account in Edinburgh. The first book he published was "A Narrative of some Passages in the History of Eenoolooapik," the first Esquimo who visited this country; he was brought to Aberdeen by Captain Penny, in the "Neptune," in 1839. The "Narrative" was written by Dr. Alexander Macdonald, afterwards one of the surgeons of the "Erebus" and "Terror," and was published in 1841. In 1845 Mr. Hogg started the *Instructor*, which was continued for a period of fifteen years, and subsequently *Titan*, a monthly magazine. Mr. Hogg's sons were in partnership with him for many years, and the firm (which had removed from Edinburgh to London, and was dissolved in 1868) published several successful books for children, and made a great hit with *London Society*, which was edited by James Hogg, jun.

Old Style English.

Old Style Pica.

AMES SPRENT VIRTUE, second son of the late Mr. George Virtue, was born at Ivy Lane, Paternoster Row, in the month of May, 1829. On attaining the age of fourteen he was apprenticed to his father, and in 1848 was sent to the branch establishment in New York. In a business capacity he made many journeys through the States and Canada, returning to this country in 1850, when, attaining his majority, he was entered at Stationers' Hall as a liveryman of the Stationers' Company. Returning to America the same year he largely extended the business in the United States, and finally came back to England in 1855, in which year his father retired from active work at Ivy Lane and the City Road. Mr. James Virtue succeeded his father, and under his management many important works of art were published, the Royal, Turner, and Landseer Galleries, which appeared first in the *Art Journal*, being the most prominent. In 1865 the late Mr. William Alexander Virtue, younger brother of Mr. J. S. Virtue, became a partner in the City Road and Ivy Lane businesses, and the house began to extend its printing connections. After a short period Mr. William Virtue went to the United States, and took over all the interest in the American branch; on his death in 1875 the business passed into other hands. In 1871 Mr. Samuel Spalding became a partner with Mr. J. S. Virtue at the City Road, and later, in 1874, Mr. F. R. Daldy was admitted.

GEORGE BELL, the late head of the firm of George Bell and Sons, publishers, died on the 27th of November, 1890, after three weeks' illness. George Bell was born in 1814 at Richmond in Yorkshire, where his father carried on the business of a bookseller. He received a good education at the Richmond Grammar School, the head master of which was the Rev. James Tate, a well-known Horatian scholar (editor of "Horatius Restitutus") and afterwards Canon of St. Paul's. Canon Tate prided himself on the fact that from his school

twelve fellows of Trinity had proceeded, and it was his wish that George Bell should also try his fortune at the University, but his father's circumstances did not allow of this, and he left school at the age of sixteen to assist in the business. In a very short time he came up to London and entered the house of Whittaker and Co., Ave Maria Lane, which was then one of the largest wholesale bookselling and publishing businesses in London. About the year 1838 he began business on his own account as a bookseller in Bouverie Street. His aim, however, was to become a publisher, and it was not long before he gave shape to an idea which he had

always entertained. At that time there were few annotated editions of classical authors, and these consisted almost entirely of German publications. His idea was to found a library of annotated classics representing the best English scholarship of the day. With this view, he sought the help of Messrs. Goldwin, Smith, Donaldson, George Long, Macleane, Paley, and Blakesley, afterwards dean of Lincoln, and the series known as the "Bibliotheca Classica" was the result. It was undertaken in partnership with Messrs. Whittaker and Co. This was followed by smaller series, and ultimately led to the formation of a good educational business. He had by this time moved to No. 186, Fleet Street, where he became associated with Mr. F. R. Daldy.

Old Style Small Pica.

Old Style Long Primer.

HARLES WHITTINGHAM, the founder of the Chiswick Press, was born on June 16th, 1767, at Calledon, in the county of Warwick, and died in 1840. He was apprenticed to Richard Bird, printer and bookseller, of Coventry, in the year 1779. He subsequently worked as a journeyman at Birmingham, and, on his arrival in London, at the office now Hansard's. He commenced business on his own account in a small way in Fetter Lane about 1790, but a few years afterwards we find him in Dean Street in the same neighbourhood—the growth of business probably necessitating the removal. Early in this century he had another small

establishment in Leather Lane, which he kept going at the same time—a sure sign that he was prosperous. Still advancing, we find him removed a few years later to more commodious premises in Goswell Road. In 1810 he started at Chiswick, taking the "High House" on the Mall. This mansion was used both as a residence and a printing office. From thence he removed to "College House" in 1818. This house was in the possession of the firm till 1852, though the Tooks Court business was instituted in 1828, and ran concurrently with that at Chiswick—an interval of three years only excepted, when the lease fell out (1849 to 1852). College House may be considered as the original Chiswick Press. According to Faulkner's "History of Chiswick," the building was of great extent and faced

the river. It consisted of two stories, the walls being of great thickness, and in many parts composed of solid stone—apparently having been constructed many ages (*sic*) previously. It was only in recent years that this house has been pulled down, the site being now covered by modern villa residences. Many of the works which emanated from the Chiswick Press during the early part of this century are good specimens of bookwork, Mr. Whittingham being especially famous for his treatment of woodcuts in printing—so much so, that the artist-engraver Bewick was delighted at the manner in which they were printed. Such an expression from him must have been well earned. It is a tradition of the establishment that Mr. Whittingham was the first printer who introduced and obtained such results from the system of overlaying cuts in printing. High opinions were held of his artistic treatment of woodcuts.

WILLIAM LONGMAN, who died in August, 1877, was the third son of Mr. Thomas Norton Longman, the third Thomas Longman who presided over the destinies of the celebrated publishing house in Paternoster Row. At an early age he entered his father's business, and in 1839 he was made a partner in the firm, and after Mr. T. N. Longman's death, in 1842, the chief direction of affairs passed into the hands of William Longman and his elder brother, Mr. Thomas Longman, who had been a partner since 1832. The eight-and-thirty years during which the deceased gentlemen had a share in the firm were marked by several publications memorable in English literature. Indeed, the year in which the two brothers succeeded to the control of the business was that of the production of the "Lays of Ancient Rome," the first of the great "hits" which made Macaulay such a hero in the eyes of booksellers. His "Essays" from the *Edinburgh*, the first two volumes of the History, and, above all, the second two issued on December 17th, 1855, which produced the celebrated cheque for £20,000, were all of them events of magnitude in the annals of the trade, only to be rivalled, if rivalled at all, by the Waverley novels in former days and Victor Hugo's books at the present time. Many other notable successes have attended the proceedings of the house in later times. Colenso's book on the Pentateuch, "The Greville Memoirs," "Lothair," and several other publications have achieved wide circulations; while ventures of a different sort, such as Ure's Dictionary, have a steady and constant sale that makes them valuable properties. The acquisition of Mr. Parker's stock and business connection, in 1863, made the house publishers for many writers of note who had hitherto issued their books from the West Strand, such as Mr. Mill, Mr. Froude, and the late Sir Cornewall Lewis. To conclude this brief notice of the events of Mr. Longman's business career, we may mention "The Travellers' Library," one of the best collections of cheap literature we have had. Mr. Longman did not, however, confine himself to publishing for other people. He was himself an author, and we owe to him the excellent "Lectures on the History of England" down to the reign of Edward the Third, and afterwards an elaborate life of that monarch, which would be a credit to a writer who could devote his whole time to historical research, and was, therefore, still more honourable to one who had such heavy calls on his time. Mr. Longman's historical and æsthetic tastes also led him to take an active interest in the proposed decoration of St. Paul's. He not only served on the committee appointed for that purpose, but he also wrote a monograph on "The Three Cathedrals dedicated to St. Paul, in London." Mr. Longman was fond of travelling.

Old Style Bourgeois.

Old Style Brevier.

CHARLES EDWARD MUDIE, who died in October, 1890, was the creator of the system of lending libraries—a system peculiarly British, which has taken no real hold on the Continent or in the United States—was born in 1818 in Cheyne Walk, Chelsea, where his father, a stationer and newsvendor, then kept a little shop, and was in the habit of lending out a small stock of books at a penny a volume. At the age of 22 young Mudie commenced business for himself in Upper King Street, Bloomsbury—now Southampton Row—and for a little time he carried it on much in the fashion that his father managed his trade; but he soon formed the idea of starting a subscription library, and as he was careful to procure early copies of all new works, he rapidly attracted subscribers. In these days he also ventured on publishing. He became acquainted with Emerson, and he issued the first English edition of Mr. Lowell's poems; but his library became so important that he was soon forced to give it his entire attention. In 1852 Mr. Mudie's business had outgrown his premises in Upper King Street, and he removed to New Oxford Street. It was about this time that he commenced to advertise extensively, and to order large quantities of the most popular of new books. He took, for instance, over 2,000 copies of vols. iii. and iv. of Macaulay's "History of England," and 2,000 copies of Livingstone's "Travels," numbers till that time never ventured on by any lending library. His business rapidly grew, and he acquired other houses in New Oxford Street and Museum Street, until in 1860 he opened the large hall which forms a conspicuous part of the present premises. He also established branches in the City and in Birmingham and Manchester. All this showed Mr. Mudie's power of organization. His success, of course, provoked opposition; the old-fashioned libraries in the West End were stirred into activity when they found their business deserting them, and some of them were formed into a company under the title of "The English and Foreign Library," but without affecting their rival's success. The large expansion of his undertaking was, however, more than his capital sufficed to meet, and in 1864 he turned over his library to a company, in which he held half the shares and retained the management. Since then it has enjoyed a career of unbroken prosperity. Mr. Mudie was not merely a good organizer and a man of business, but he was a man of considerable refinement, taste, and poetic feeling, as his charming volume of "Stray Leaves," issued in 1873, proved—a volume which hardly received the welcome it deserved. He was also an eminently charitable and pious man, labouring in the slums of Westminster, and preaching on Sundays at a small chapel. His generosity and kindliness were not confined to any sect or party. He was poor in his early days, but when he attained wealth he was a liberal giver, a warm friend, and a hospitable host. The death, in 1879, of his elder son, a young man of singular promise, of whom a memoir (by one of his sisters) was privately printed, was a great blow to Mr. Mudie, who never quite recovered his loss. He gradually withdrew from business, and the management of the library has been for some years entirely in the hands of his younger son, Mr. Arthur Mudie.

HENRY STEVENS, born at Barnet, in Vermont, U.S., on the 24th August, 1819, died April 30th, 1886, bookseller, antiquary, and bibliographer, was the son of Henry Stevens, the first President of the Vermont Historical Society. He was first sent to the school of his native village in the heart of the Green Mountain. In after life he used usually to place after his name the initials G.M.B., being short for Green Mountain Boy, from the circumstance of the first regiment raised in Vermont during the War of Independence being called the "Green Mountain Boys." In 1836 he went to an academy at a place called Lyndon. Thence he went to another academy, and afterwards to Middleburg College. For some time he acted as schoolmaster. At another time he filled the office of clerk in the Treasury Department at Washington. From 1841 to 1843 he studied at Yale College, where he took the degree of B.A., and afterwards of M.A. All this time young Stevens was devoting his attention to the historical relations between the States and the mother country. He also became acquainted with the principal persons engaged in making collections both of MSS. and printed books relating to historical and genealogical subjects, and with their encouragement and support he resolved to make a trip to England. In 1845 he came to London with good recommendations, made the acquaintance of the principal booksellers, and one day "drifted" into the British Museum (as he was fond of saying), with an introduction from Thomas Rodd to Mr. Winter Jones and Mr. Thomas Watts, then Assistants in the library. At the same time he brought with him an introduction from Mr. Jared Sparks to Panizzi himself, the head of the library. The connection between the British Museum and Stevens never ceased from that time until the death of the latter. It had been ascertained that the Museum was in 1845 woefully deficient in modern American books—a deficiency which Mr. Panizzi, under the advice of Mr. Watts, set himself to rectify. Mr. Stevens came at the nick of time to aid them in filling up these deficiencies, the result being that the British Museum now contains a more extensive library of American books than any single library in the United States. Not only so, but Mr. Stevens, in the course of his inquiries for rare books—he having now turned bookseller—introduced from time to time to the Museum many rare books at moderate prices, which would at present fetch fifty times the amount paid for them. His range of knowledge continually increased. In fact, he became an experienced bibliographer. Two great subjects principally engaged his attention—the early editions of the English Bible, and early voyages and travels, especially those relating to America. In both of these branches he became a high authority, and the more his reputation increased in this country the more it extended in America. He was the trusted agent of numerous rich collectors in the States, especially of Mr. Lenox, of New York, whose library he may be said to have formed, consisting of the rarest book treasures anywhere to be found in the world, which library Mr. Lenox bequeathed, with high generosity, to the people of his native city. Mr. Stevens, while thus engaged in a bookselling capacity, never forgot his position as a literary man. He was continually putting forth some brochure or another on bibliographical subjects. From time to time he was a contributor to the "Athenæum." He formed a large collection of documents relating to Franklin, which was very properly purchased by the American Government. In 1852 Mr. Stevens was elected a Fellow of the Society of Antiquaries. In 1877 he was conspicuous as a member of the committee for promoting the Caxton Exhibition, and joined with Mr. Blades, Lord Charles Bruce, and others in cataloguing the various exhibits, Stevens taking the Department of Bibles. In performing this task he was very successful.

Old Style Minion.

Old Style Nonpareil.

GEORGE ROUTLEDGE, a native of Brampton in Cumberland, where he was born September 23rd, 1812, served his apprenticeship with Charles Thurnham, a well-known bookseller in Carlisle. When his apprenticeship was at an end Routledge came to London, and found employment in 1833 in the house of Messrs. Baldwin and Cradock, of Paternoster Row. Messrs. Baldwin and Cradock subsequently failed, and Mr. Routledge, with characteristic energy, started in business for himself as a retail bookseller in Ryder's Court. He began in a very small way, his only assistant being his brother-in-law, Mr. W. H. Warne, then a lad of fifteen, and for four years he was glad to supplement his income by holding a situation in the Tithe Office. He managed to make some money by stationery business in connection with the office, and in 1843 he felt strong enough to start as a publisher in Soho Square, his main dealings before this having been in "remainders," and his one solitary publication a failure. But in Soho Square he began reprinting the Biblical commentaries of an American divine named Barnes, and had the sagacity to engage the late Dr. Cumming, then rising into popularity, to edit them. The volumes had an enormous sale, though now they have totally fallen into oblivion. In 1848 Routledge took his brother-in-law, Mr. W. H. Warne, into partnership, and in the same year he commenced that career as a publisher of cheap literature which has given his name a permanent place in the annals of English bookselling, by issuing the first volume of "The Railway Library," which was 'The Pilot' of Cooper, sold at a shilling. The circulation of "The Railway Library" was very extensive, and it had many imitators. 'The Romance of War' was a great hit, and 'Uncle Tom's Cabin,' 'The White Slave,' 'The Wide, Wide World,' and 'Queechy,' brought in large returns. Before 'Uncle Tom's Cabin' appeared, in the year 1851, Routledge's other brother-in-law, Mr. Frederick Warne, had become a partner, and in 1852 the firm had removed to Farringdon Street. In 1853 Mr. Routledge made another distinct step in advance as a purveyor of cheap literature of a high class by making the contract with Sir Bulwer Lytton to include his novels in "The Railway Library." The terms, £20,000 for ten years, were considered enormous, and even the hardy publisher at one time thought he had given too much. But the venture proved profitable in the end, and, what is more, it established the reputation of the firm on a permanent basis. We need not dwell on Mr. Routledge's other enterprises—on the masterly edition of Shakespeare by Howard Staunton, with illustrations by Sir John Gilbert, or enterprises of recent date like "The Universal Library." We may, however, notice that as early as 1854 he set the example—since largely followed by British publishers—of establishing a branch of his business in New York. In 1858 the firm of George Routledge & Co. took the style of Routledge, Warnes & Routledge, Mr. R. W. Routledge being admitted as a partner. In May, 1859, William Warne died, and a few years later Mr. F. Warne left the firm to become the publisher of the "Chandos Classics" and other books of merit. Mr. E. Routledge now became a partner, and the style was assumed of George Routledge and Sons. In his later years George Routledge lived a good deal in Cumberland, where he bought land and was made a Justice of the Peace and a Deputy-Lieutenant, serving as High Sheriff in 1882-3; but he did not retire from business till the end of 1887, and in the following January the general esteem felt for him by the trade found expression in a dinner given in his honour, which was largely attended. Mr. Routledge was bluff and plain-spoken, but he made no enemies, for he was generous and kindly, thoroughly fair and upright in his dealings, and ever ready to give help when help was needed. By energy and perseverance he overcame great difficulties and attained striking success. As a publisher of cheap literature he did signal service to the public. On January 12, 1888, a large representative company of members of the book trade assembled at dinner at the Albion to congratulate Mr. Routledge upon his success and eminence as a publisher for over fifty years. Mr. Routledge then sketched in most interesting words the progress of the house, and, in concluding his speech in reply to the toast of the evening, said: 'Now, gentlemen, I have brought my remarks to a close, and have to thank you for the attention with which you have listened to me. When a man talks about his own life he is apt to be somewhat discursive, and to exhaust the patience of those whom he addresses. Your kindness to me touches me deeply; if your object in entertaining me was to give me pleasure, I can assure you you have more than succeeded. I give you my most earnest thanks for the courtesy, kindness, and support which I have received from you and your predecessors during the past fifty years.'

HENRY BRADSHAW.—By his death, in February, 1886, Cambridge lost one of the rarest of her scholars, Europe her first scientific bibliographer, and a narrower circle of personal friends one of the truest and purest characters. To many Cambridge can never mean again what it has meant in the past; the centre of scholarly influence, the source of inspiration for earnest work and genuine research, has been taken from amongst us. We have the memory of his aims and of his method, but the master is no more. Two classes of men have ever exercised a great influence over their fellows, the one by their writings, the other by the strength of their personal character. It is to the latter class that Henry Bradshaw essentially belonged. Probably no one for the last two decades has exercised such an invigorating influence, not only on the successive generations of Cambridge men, but on university and college politics. His ideal of college life and of university work was of the truest kind; it was the ideal of an Erasmus, of the perfect scholar. Many who knew him, more especially from the literary side, would, perhaps, have been surprised to see the earnestness and depth of feeling with which he would enter upon the discussion of social and economic problems, ever confessing himself a novice in such matters, and yet ever suggesting new issues and demolishing half-truths and individual prejudices. He was a scholar who felt for the multitude of men outside his study; his sympathies had indeed been "widened by the very variousness of men's character." Turning from his influence on university life and thought to his more special function of librarian, we find that here again he set before himself an ideal, and maintained it. "Why will not Bradshaw write?" many have asked. The answer lies partly in the thoroughness with which he felt it needful to approach every question, but chiefly in his definition of what a librarian should be. "A librarian," he has often said, "should know so much of the contents of manuscripts and books that he can recognize what will help others in their researches; he has not to study for himself." It is true that the Cambridge Librarian very frequently knew more of his subject than the English and continental scholars who came to Cambridge to be helped in their researches. Yet he was content to put his knowledge, his discoveries, into their books. His stores were ever open to all whom he thought in the least capable of appreciating them. The "results of several years' work" were placed at the stranger's disposal, and were often the most scholarly portion of the resultant volume. Few who have acquaintance with works on mediæval literature can have failed to note the cordial thanks of many a scholar for the invaluable assistance of Henry Bradshaw. His rediscovery of the Moreland MSS. and his dating of the Vaudois New Testament manuscripts were, like many other of his discoveries, first communicated to the Cambridge Antiquarian Society, yet they will probably reach future scholars through Montet's "Histoire Littéraire des Vaudois." His discovery of the fragments of Hinrek van Alkmer's, "Reinke de Vos," and so the proof that the long-admired Low German version was a very close reproduction of a Dutch original, is referred to by Zarncke and Schröder. Much of his Celtic research will be found in the publications of Mr. Whitley Stokes or M. J. Loth, or still more recently in the "open letter" Hibernensis addressed to Professor Wasserschleben. His researches in Dutch bibliography will be found in "Memoranda," Nos. 2 and 3, as well as in Professor Conway's work on Dutch woodcuts. Various papers on English, Dutch, and German bibliography will be found in the "Proceedings" of the Cambridge Antiquarian Society and in other numbers of the "Memoranda." To these we must add his Chaucer studies, his researches in Irish bibliography, and his lists of early printed service books. Some portion of the material he collected and annotated on these subjects has appeared with due acknowledgment in the works of other scholars; much of incalculable value still exists in manuscript only. Those to whom he has lent or shown his lists of books due to the early presses, his copies of early printed fragments with typographical and bibliographical comment, will, indeed, have some idea of the wealth of unpublished material that he has left. We cannot but express our deep conviction that it is the first duty of his university, his college, and his friends to collect and publish not only his scattered printed papers, but such of his manuscript notes as are in any way available for publication. Surely men imbued by his spirit, acquainted with his method and the bent of his studies, might be found to undertake this labour of love. We have said enough to show how closely Henry Bradshaw adhered to his ideal of the librarian. His life was spent in the service of others. His ideal of his profession became the fundamental note of his moral character. The following lines of his address to the Library Association clearly bring out not only his theory, but his practice:—"It is this constant intercourse between the genuine student and the man who supplies his wants which forms such a humanizing training to the librarian and the bookseller alike, when it is not primarily the market value of the book which is wanted (however necessary this knowledge may be), but the intrinsic value and quality and contents of the book. The librarian under these circumstances is one whose life is wholly devoted to the service of his fellow men, and the more it is so, the more, most assuredly, will he find himself appreciated."—P. 9. The address from which we have quoted the above lines was to some extent an epoch in his life. The Library Association met at Cambridge in 1882, and Henry Bradshaw was president. Somewhat retiring in his nature, never taking part in anything of a public character, but exercising his influence on individual men, he was at first doubtful how he could fulfil the duties of president. The sympathy of the members of the Association the courtesy and scholarly feeling of many of his co-librarians, filled him with delight, and raised in him new conceptions of the actual condition of his own profession. But we cannot conclude this notice without remarking on the singular fascination of his personal character. The most philistine spirit in his presence seemed to tone down and catch some of his quiet enthusiasm for the patient investigation of truth. Ever ready to help the most humble aspirant to knowledge, even the freshman with his foot on the first rung only of the ladder of scholarship, provided he looked upwards, Bradshaw was yet intolerant, not of ignorance, but of the show of knowledge, of pseudo-scholarship, or, indeed, of superficiality in any of its innumerable forms. A playful touch would remind his friends that they were talking where they did not know; a more brusque treatment would bring home to the shallow the need for more thorough study. Yet there was in him, to use his own words of a friend, such "a fund of strong gentleness," so obvious and so all-pervading, that he never hurt the feelings of his auditor as another might have done.

Old Style Pearl.

Modern Great Primer.

WOLCOTT BALESTIER, who died December 6, 1891, was both publisher and author. He was the representative in England of the J. W. Lovell Company, New York, and a managing director of Heinemann and Balestier, the rivals of Baron Tauchnitz at Leipzig. He was also the collaborator of Mr. Kipling in the serial story, "The Naulahka," published in the "Century Magazine," and the author of another novel, "Benefits Forgot." Before coming to England he had published two or more novels in America. He held a position there of some mark. His circle was a wide one among English authors, who held both his literary talents and his business capacity in very high esteem. He left a considerable body of unpublished writings on various subjects.

ROBERT COOKE was the son of the Rev. William Cooke, Vicar of Bromyard, and was the brother of Mr. W. H. Cooke, Q.C. He was born in 1816 at Bromyard, and in 1830 was apprenticed to Messrs. Longman. He remembered seeing Walter Scott in Paternoster Row when he was passing through London in the autumn of 1831, before he started on his voyage to the Mediterranean. In 1837 Mr. John Murray the second, who was a brother-in-law of his father, took him into his business, and he soon became well known to, and highly esteemed by, the distinguished men of letters who used to resort to Albemarle Street—Lockhart, Croker, Sir John Barrow, George Borrow, and others. With George Borrow he became a prime favourite, and accompanied him on some of the rambles chronicled in "Romany Rye" and "Wild Wales." Mr. Cooke's health had been delicate for some years, but his last illness was short. Mr. Cooke enjoyed a high reputation in the trade for sagacity and experience, and few names were more familiar to booksellers, or more respected by them, than his. His geniality, tact, and genuine kindness endeared him to all who came in contact with him.

Modern English.

Modern Pica.

THE RIGHT HON. W. H. SMITH.—From the time he took part in his father's business he had always adhered to the maxim that what a man does himself is better done than what he hires others to do for him, and until he entered Parliament there was no one who took so busy a share in the conduct of his great business as he himself. Indeed, till politics engrossed his attention, he was the life and soul of his business. For years he used to work behind the counter, and rise early that he might himself see to the despatch of the morning papers. The change effected by railways was just beginning to affect the trade when he was called in to help his father. The acquisition of the bookstalls of the London and North-Western Railway in 1849 produced a gigantic increase in the dimensions of his operations, and Mr. Smith invited his old schoolfellow at Tavistock, Mr. Lethbridge, to abandon the teaching of mathematics for the selling of newspapers, and by this judicious choice he acquired a partner of unusual abilities and powers of organization. Some years later the well-known building in the Strand was opened; to this a large and handsome addition, doubling its size, has been made, which, owing to his illness, Mr. Smith was never able to visit. In 1860 the establishment of the circulating library marked another important advance; and since then the business has grown greatly with the growth of the press. Mr. Smith, it need hardly be said, was a generous supporter of the charities connected with the bookselling and newsvending trades, and had held the office of vice-president.

JOHN HEYWOOD was, in every sense of the word, a self-made man. His father was originally a hand-loom weaver, but ultimately quitted this work, and after serving for a time with his brother, the present Alderman Abel Heywood, as a paper-ruler, he opened a small shop in Deansgate in 1842 for the sale of periodicals and newspapers. John Heywood, at that time thirteen years of age, was serving as errand-boy in a solicitor's office, but he now joined his father at the shop. Thus was laid the foundation of that bookselling and stationery business

which was afterwards destined to become famous. In 1859, the premises being found unequal to the increasing trade, a removal was made to the other side of the street. Further extensions soon followed, and in 1866 it was found necessary to build a large six-story factory in the rear of the existing buildings. Mr. John Heywood, senior, died in 1864, and the entire control of the business then devolved upon his son. By this time an extensive printing trade had been established in connection with the firm, and this led to the erection in the Hulme Hall Lane of the factory so widely known as the Excelsior Printing Works. Another branch that arose from the

energy and ability displayed by Mr. John Heywood in extending and developing the business was the church and school furniture manufactory in Turner Street, Cornbrook. The widening of Deansgate in 1877-8 led to the demolition of Heywood's shop, and the present large stationery warehouse in Ridgefield, covering a ground space of two and a half acres, was built. The adjoining premises in Deansgate were added soon after, and the trade carried on in the immense establishment in which we now find it. In this quick but steady growth the energy and business capacity of Mr. Heywood were very conspicuous. He was remarkable for his administrative skill, as the growth of the vast and varied establishment over which he presided shows.

Modern Small Pica.

Modern Long Primer.

GEORGE LOCK, born at Dorchester, in February, 1832, was a member of an old Dorsetshire family. He was one of the original founders of the publishing house of Ward & Lock, which came into existence thirty-seven years ago. Educated at a private school at Southampton, Mr. Lock was articled to the late Mr. Squarey, an agricultural and general chemist at Salisbury, and served his time with him. In 1854 he came to London, and was introduced by his cousin, Mr. Thomas Dixon Galpin (then in partnership with Mr. George Petter as Petter and Galpin), to Mr. E. Ward, who, after an experience of ten years in the house of Henry G. Bohn, had been for some years managing

the book business of Ingram, Cooke & Co., the "National Illustrated Library," and was about to commence business as a publisher on his own account. The two entered into partnership as Ward & Lock, in 1854, at 158, Fleet Street, premises occupied some years before by the late Mr. David Nutt. The two partners both of them "travelled," and they built up a considerable connection throughout the country, establishing a high character for activity, enterprise, and sound judgment. There was from the first a recognition of the increased educational requirements of the age and of the growth of popular literature, and the success of the firm was based on the publication of good books at low prices. Mr. Lock and his partner subsequently entered into business re-

lations with Mr. S. O. Beeton, whose publications they purchased and continued, thus becoming the proprietors of Beeton's *Boy's Magazine* and annuals, the 'Household Management' of Mrs. Beeton, and other works. After some years Mr. Charles Tyler, a brother of Mr. Alderman Tyler, joined the firm, which was then known as Ward, Lock and Tyler, and removed from Fleet Street to the premises in Amen Corner formerly occupied by Orr & Co. In due time the operations of the house were widened by the purchase of the business of the late Edward Moxon, and afterwards by the acquisition of that of William Tegg & Co. After the retirement of Mr. Charles Tyler, Mr. James Bowden and Mr. J. H. Lock, the brother of Mr. George Lock, both of whom had worked in the firm for many years, became partners, and the style was altered to Ward, Lock & Co.

ROBERT B. SEELEY was born in Ave Maria Lane on January 7th, 1798, and died June, 1886. His father, Leonard B. Seeley (born in 1766), was the son of a bookseller and publisher of Buckingham. Leonard came to London about 1785, and, establishing himself in Ave Maria Lane, became the chief publisher and bookseller of the Evangelical party. He removed in 1808 to 169, Fleet Street, and in 1826 handed over the publishing part of his business to his son Robert, who, in partnership with the late Mr. Burnside, opened a shop in Crane Court, removing some time afterwards to 172, Fleet Street, and eventually to 54, Fleet Street. Throughout his business life he maintained his connection with the religious party with which his father was identified, and had a highly prosperous career. But,

besides attending to his publishing, he found time to contribute largely to newspapers and magazines as well as for independent authorship. For a brief period he wrote "leaders" in the "Times," and afterwards in the "Morning Herald." He was one of the contributors to the "Record" from its foundation, and to the "Morning Advertiser" under the editorship of Mr. Grant. He also wrote some articles in "Fraser" in its palmy days. Of his books we may mention "Essays on the Church by a Layman," which went through several editions. This was followed by "Essays on Romanism," "Perils of the Nation," and "The Greatest of the Plantagenets: a Study of the Life and Reign of Edward I." His last volume, published in his eighty-seventh year was a little work called "England's Training: a Brief Sketch of the Religious History of England." He also took an active part in political matters, and was in the thick of the civic con-

test when Alderman Harmer was excluded from the Mayoralty. Nor should Mr. Seeley's exertions in the cause of philanthropy be forgotten. He was a friend of Mr. M. T. Sadler, whose life he wrote, and he was associated with Lord Ashley in his efforts to carry the Ten Hours Bill. He was one of the founders of the Church Pastoral Aid Society and the Society for Improving the Dwellings of the Labouring Classes. Mr. Seeley took great pains with the "get-up" of the books he published. He retired from business in 1857, but continued to show an active interest in the affairs of the firm, and aid it with his advice and experience, till within a short time of his death. He suffered from no malady but old age, and passed away quietly in his sleep. He has left four sons and six daughters. The eldest son is at the bar, the second and fourth carry on the publishing business (now installed in handsome premises in Essex Street), and the third is a well-known Professor of History at Cambridge.

Modern Bourgeois.

Modern Brevier.

JOHN MURRAY died in March, 1892. His genuine kindliness of heart, his unaffected modesty, his perfect uprightness, his singular generosity, attracted every one who came in contact with him. His conversation was extremely interesting, for he had during his long life entertained intimate relations with many of the most distinguished men of his time, and the quantities of portraits and relics he possessed made a visit to Albemarle Street or Wimbledon a thing to be looked forward to and remembered. It was startling to be told that "down that staircase I have seen Scott and Byron stumping arm in arm"; it seemed so difficult to believe that the hale old gentleman, keenly alive to all that was going on, could remember events of 1815 and 1816. But Mr. Murray, born before the "Quarterly," was early observant, and even as a child he understood that it was no ordinary race of mortals who came to visit

the *ἄναξ* of publishers. Of all the famous men who gathered round his father Mr. Murray spoke highly except of Rogers. Rogers he confessed he did not like, and this judgment on the part of one so charitable by nature should be borne in mind when attempts are made to rehabilitate Rogers. The life of a publisher is to a considerable extent a history of his publications, as the record of his battles forms a large part of the biography of a general. Mr. Murray, as the public have lately been made aware, wrote the first volumes of the series of handbooks which is known wherever English tourists travel. He also projected and brought out "The Home and Colonial Library," "Murray's Railway Reading," and that delightful series his "British Classics." He published in conjunction with Messrs. Taylor, Walton and Maberley Dr. Smith's classical dictionaries. Of Dr. Smith's popular schoolbooks he was the sole publisher, and also of the valuable dictionaries of the Bible, of Christian antiquities, and of Christian biography. He brought out the histories of Grote, Milman, and Lord

Mahon; Stanley's numerous works; the travels of Livingstone, Du Chaillu, McClintock, and Sir Joseph Hooker; Col. Yule's edition of Marco Polo; the archæological works of Leake; Sir H. Layard's narrative of his discoveries at Nineveh; Dennis's "Cities of Etruria"; many of Mr. Gladstone's books, including his "Manual of Family Prayers"; the scientific treatises of Darwin and Murchison; the writings on architecture of Fergusson, Scott, and Street; the histories of painting of Crowe and Cavalcaselle, and the disquisitions of Waagen and Leslie; the popular volumes of Dr. Smiles; and the "Speaker's Commentary." In fact, a large part of the best literature of this country during the last fifty years has appeared with his imprint; and it may be said that every one for whom he published became his friend. Mr. Murray's illness was so severe that it left little hope of his recovery; however, till a sudden change for the worse took place, it was not supposed that the end would come so quickly. He will not be soon forgotten, for he was essentially a good man, who in all the affairs of life did what he believed to be right without thought of the gain or loss to himself.

JOHN WINTER JONES was the son of Mr. J. Winter Jones, who for some years edited the "Naval Chronicle" and "European Magazine." He was born at Lambeth in 1805, and received a classical education at St. Paul's School. His father originally destined him for a legal career; but the well-known literary tastes of his parent probably exercised a more powerful influence over his mind than the preliminary technicalities of a Chancery law education. In April, 1837, Mr. Jones succeeded in obtaining an appointment to the Library of the British Museum as an assistant, and thus he was a contemporary of Dr. Samuel Birch, Keeper of the Oriental Antiquities, who entered that institution one year before him, and of Mr. Bond and Mr. Bullen. Of the two latter gentlemen, the one succeeded him in the post of Principal Librarian and Secretary; the other, after two intervening offices, in the position of Keeper of the Printed Books. Mr. Jones from his first introduction to our national library was employed, with several other assistants, upon the preparation of the new Alphabetical Catalogue of Authors. When Mr. Baber resigned and Mr. Panizzi succeeded him as Keeper of the Printed Books, Mr. Jones assisted considerably in the arrangements rendered necessary in connection with the removal of the immense library from Montague House, and his co-operation was found indispensable in the preparation of the rules to be laid down for the guidance of those entrusted with the construction of the new catalogue. After occupying the position of Senior Assistant in the library for many years, Mr. Jones became Assistant Keeper on the death of Mr. Garnett in 1850. On Mr. Panizzi's promotion to the office of Principal Librarian in 1856 Mr. Jones was appointed to succeed him. Mr. Panizzi retired in 1866, and Mr. Jones became Principal Librarian on the 26th of June, an office which he held for twelve years, giving place to Mr. Bond, who received the appointment in October, 1878. Mr. Jones's promotion, well earned as it was, was hailed with gladness by every one around him. He brought the same careful, conscientious, and painstaking persistency to his new duties that had long distinguished him when he occupied a less exalted position; and it is a matter of record that he laboured most unremittingly in carrying out the great work of perfecting the national library and of keeping it in its proud and prominent position among the public libraries of the world. Mr. Robert Cowtan, a contemporary of Mr. Jones, in his "Memories of the British Museum," published in 1872, speaking of the design and erection of the new reading room, says: "Everything was done under the vigilant eye of the originator [Mr. Panizzi], and I heard him once remark that every shelf, and peg, and pivot of the whole building was thought of and determined on in the wakeful hours of the night, before he communicated with any one on the subject. The man who, next to himself, took the greatest interest in the undertaking was Mr. Winter Jones, who was his constant companion and co-operator in the great scheme, from the day when the first rough sketch was put into his hands to the morning of the 1st of May [1857], when the last workman withdrew, and the room was seen in all its freshness and beauty." In another place Mr. Cowtan refers to Mr. Jones as a kind and courteous chief, who, while he administered with even-handed justice the affairs of the Museum, would never be forgetful of the claims of the department where he had spent all his previous official life, and the staff of which cherished towards him so much respect and esteem. Mr. Jones worked as an author and archæologist very assiduously during his long life. In 1852 he edited for the Hakluyt Society a work entitled "Divers Voyages touching the Discovery of America and the Islands Adjacent, Collected and Published by Richard Hakluyt, prebendary of Bristol."

Modern Minion.

Modern Nonpareil.

HENRY G. BOHN was born in London on the 4th of January, 1796, and died in August, 1884. He claimed to be descended from a family of the name of Bohun, who, passed to the Continent in the reign of Mary, became possessed of estates at Weinheim, on the Rhine. Here they must again have changed their religion, for Mr. Bohn used to say that the estate was confiscated because his grandfather turned Lutheran. The father, John Henry Martin Bohn, who had served his apprenticeship in Germany, settled in England and carried on business as a bookbinder, first at 31, Frith Street, Soho, and afterwards at 17 and 18, Henrietta Street, Covent Garden. He was noted for his spring backs and a system of diamond graining on the sides of books bound in calf, and acquired a considerable connection. In 1814 he added to bookbinding a business in second-hand books, and from his eighteenth year young Bohn travelled abroad on his father's account. Napoleon had just signed the abdication of Fontainebleau, and the Continent was again accessible to English traders. Between 1814 and 1830 Bohn paid repeated visits to France, Holland, and Belgium as his father's buyer. He had even then an ambition to be a publisher, and as long ago as 1826, meeting Audubon at the house of Mr. Rathbone, at Liverpool, he had proposed to undertake the publication of the "Birds of America." The negotiation fell through. In 1831, having married a daughter of the late Mr. Simpkin, he started in business for himself, and he speedily became a second-hand bookseller on a more extensive scale than any of his competitors. He, besides, dealt largely in remainders—Brockedon's "Passes of the Alps," Pugin's books, Gilpin's "Tours," Thoresby's "Diary," &c.—and bought up a good many copyrights of some value, such as Roscoe's works and other works of the same kind. James, his second brother, also set up as a bookseller, and in 1841, when H. G. Bohn published his "Guinea Catalogue," there were three Bohns in the trade. His father died in 1843, and his stock was so considerable that the sale at various auction rooms lasted over forty days. The third brother, Mr. John Hutter Bohn, who had managed the paternal business after the secession of the elder sons, is in the service of Messrs. Sotheby, with whom he has been connected over thirty years. The publication of the "Guinea Catalogue" was considered a great feat at the time. A huge volume of nearly two thousand pages, representing the stock of a single bookseller, was something unprecedented, and greatly raised Bohn's reputation. About 1846 he began to turn his copyrights to account by issuing a series of reprints and translations, to which he gave the name of the "Standard Library." The books were clearly printed on good paper, and being issued at three shillings and sixpence each they had a large sale. It was one of the first attempts to supply good literature at so low a price. The late Mr. Bogue issued a rival series, under the name of the "European Library" which, however, had not equal good fortune. The success of the "Standard Library" encouraged Bohn to issue other "Libraries," mostly at five shillings a volume, called "The Scientific," "The Illustrated," "The Classical," "The Antiquarian," &c. These all met with a highly favourable reception. After thus combining for over twenty years the business of a bookseller and a publisher, Bohn found himself in possession of a large fortune and made up his mind to retire. He gradually got rid of his huge stock. Successive sales at Sotheby's disposed of the major part. In February, 1868, there was an auction which lasted twenty-four days, and brought £6,973 19*s.* 6*d.* In May, 1870, twenty days' sale produced £4,837 11*s.*, and in July, 1872, six days' sale brought over £1,500. The whole amount was £13,333 0*s.* 6*d.* His "Libraries," which then amounted to more than six hundred volumes, he disposed of in 1864 to Messrs. Bell & Daldy, now Messrs. Bell & Sons, for the large sum of £35,000. The stock taken over amounted to nearly half a million of volumes. His enterprising successors have added 156 works to Bohn's 600, and are understood to have found their purchase a highly profitable venture. The average annual sale exceeds 90,000 volumes. The principal copyrights of books not included in the "Libraries" were bought by Messrs. Chatto and Windus. Mr. Bohn, who for many years had lived over his shop in York Street, Covent Garden, henceforth resided entirely at Twickenham, where he devoted himself to gardening, especially to roses, and buying china and pictures. But he was unable altogether to tear himself away from his old occupation. He still kept a warehouse in town, which curiously was in his father's old house in Henrietta Street.

CHARLES WHITTINGHAM, the nephew, was born at Mitcham, in Surrey, on October 30th, 1795, and died April 21st, 1876. He was apprenticed to his uncle at Chiswick, through the Stationers' Company, and became a liveryman of the Company in 1818. About 1828 began his connection with that eminent bibliographer, William Pickering—a name revered in the annals of publishers and booksellers. These two men were continually in each other's society—ever plotting and scheming some new idea in printing and publishing. According to the late Mr. Henry Stevens, it was their custom to meet and discuss the merits and points of all contemplated works. Books thus thought out, and with free scope given in their production, could not fail to be worthy of the time and study bestowed on them. It is to be regretted that nowadays greater care and consideration are not given to the making of books. In these days of steam and other innovations, a free hand is not always allowed the printer; he is seldom allowed to make any suggestion, having to obey implicity the instructions of his employer, the publisher; therefore he is not always to blame for the bad taste so frequently seen in the get-up of modern books. It was during this period that the Chiswick Press acquired such an unrivalled collection of ornamental borders, head and tail pieces, together with initial letters—a collection of original designs that no other printer in Europe could boast of either in number or excellence. Many of these were original and registered—some others adapted from the earliest and best printers of the Dutch and Italian schools. These designs were all engraved on wood, and the originals preserved for duplicating as required. The original woodcuts may perhaps some day form the nucleus of a museum similar to that of Plantin at Antwerp, for no other English firm is so rich in history or effects. Many of these ornaments were designed by Mr. Whittingham's daughter. It was in 1843 that the revival of old-style printing took place, in which method the Chiswick Press has excelled so much—notwithstanding some other firms have attempted it at a later period. We quote from Mr. Talbot B. Reed's valuable book, "A History of Old English Letter-Foundries" (1887): "In 1843 a revival of the Caslon old-style letter took place under the following circumstances, which, as they initiated a new fashion in the trade generally, call for reference here. In the year 1843, Mr. Whittingham, of the Chiswick Press, waited upon Mr. Caslon to ask his aid in carrying out the then new idea of printing in appropriate type "The Diary of Lady Willoughby," a work of fiction, the period and diction of which were supposed to be of the reign of Charles I. The original matrices of the first William Caslon having been fortunately preserved, Mr. Caslon undertook to supply a small fount of Great Primer. So well was Mr. Whittingham satisfied with the result of his experiment, that he determined on printing other volumes in the same style, and eventually he was supplied with the complete series of all the other founts. Then followed a demand for old faces, which has continued up to the present time." The book was immediately reprinted in a smaller size of type (pica). This edition has been erroneously considered to be the first printed in the old-style. All this occurred years before anyone else thought of taking up the new fashion, and to this day the Chiswick Press stands alone for its genuine old-style printing. It was in 1850, owing to the increased demand, that Messrs. Miller and Richard commenced cutting their admirable series of old-style faces—a character of type somewhat lighter in face than Caslon's. Since that date the use of that style of type has been almost universal for good bookwork. Mr. Whittingham had several founts of type cut especially for him, the firm still holding the original punches and "strikes" or matrices, and the types are still in use. One of the special founts is a Caxton black letter, which is considered by experts as the nearest approach to what Caxton himself used. Another of these is a curious roman type somewhat after the style of Froben, an early printer of Basle, that is, the letters, in typefounders' language, are cut on their back. In addition to their own founts, Messrs. Caslon's old-face and Messrs. Miller and Richard's modernized old-style, they have a selection of French, Dutch, and Flemish types, which they have imported from time to time. With this unique collection of types they are placed in an almost unassailable position. The Chiswick Press has long held a recognized position in this country, and the reputation abroad of its many productions has largely contributed to the high standard of English printing during the last three quarters of a century. Its books are as marked and distinct, perhaps, as those from the famous presses of the Aldusses, the Stephenses, the Plantins, and the Elzevirs, or, in more recent times, of the presses of Baskerville in England, of Didot in France, of Ibarra in Spain, of Franklin in America, or of Bodoni in Italy. The biographical and bibliographical history of this press, therefore, if well done, will be an important acquisition to the recent history of printing and printers in England, as well as a valuable contribution to the special bibliography of this country. From 1840 till 1848 he carried on the business of both establishments simultaneously in London and Chiswick, but early in 1849, his lease having expired, he was obliged to leave Tooks Court for three years. During that time, he continued the business wholly at Chiswick; but Chiswick finally proved to be so inconvenient, both to his customers and to himself, that we find him, early in January, 1852, back again in his old premises, 21, Tooks Court, which he had succeeded in purchasing outright, with all his presses, furniture, &c., where the Chiswick Press has held its own to this day, the full historical and bibliographical record whereof will be most interesting. In 1859, on retiring partially from active office-work, Mr. Whittingham took into partnership his overseer, Mr. John Wilkins, who had been his first apprentice. Mr. Wilkins died in November, 1863, and the Chiswick Press was conducted by Charles John Whittingham and John Charles Wilkins, the two sons of the two partners, clerks in the establishment, till the end of 1871. In January, 1872, a triple partnership was formed by Mr. Whittingham with his son-in-law E. F. Stevens and John Charles Wilkins, the later acting as manager in the absence of the other two partners. This arrangement, by mutual consent, after four years and a half, was dissolved on the 7th of August, 1876, Mr. Whittingham having died in the previous April. The business is now carried on under the old name and style of Charles Whittingham.

Modern Pearl.

Old Face Great Primer.

DWARD LLOYD, the proprietor of "Lloyd's News," started in life with a comparatively slender education, but enormous energy and resource. At the age of sixteen he was already a publisher, and brought out "Lloyd's Stenography," a sixpenny handbook of his own compiling. He then began printing "Lloyd's Weekly Miscellany" and other papers. In 1842 he issued an unstamped penny illustrated paper, but the authorities at Somerset House interfered, and he had to submit to the stamp and charge twopence. This was the beginning of "Lloyd's Weekly London Newspaper," now usually styled "Lloyd's News." The illustrations were soon dropped, and the price raised to twopence halfpenny as the twopence did not pay. Afterwards Mr. Lloyd secured the aid of Douglas Jerrold.

ROBERT FARRAN, who died on the 13th December, 1890, was the son of Major Charles Farran, of the 14th Madras Infantry; he was born in India on the 28th January, 1829, and, coming to London at an early age, received his first training as a bookseller and publisher in the house of Messrs. W. H. Allen and Co., now of Waterloo Place, but at that time in Leadenhall Street. The training auspiciously begun was completed by several years of experience with Messrs. Longman and Co., whom he left to join Mr. Griffith at the corner of St. Paul's Churchyard after the retirement of Mr. Grant in 1856. The high reputation of this old-established house for the excellence of its publications and strict integrity was strengthened and enhanced by Mr. Farran, whose cautious judgment, business aptitude, and courteous kindliness won the confidence and esteem of all who were fortunate enough to know him. He took a keen and active interest in everything that concerned the welfare of the Booksellers' Provident Institution. He was buried on the 17th of December at Norbiton Cemetery. He had not been actively engaged in business for nearly two years, and his retirement from the firm, owing to prolonged illness, was from the 30th of June, 1888.

Old Face English.

Old Face Pica.

ROBERT CHAMBERS, the highly esteemed chief of the publishing house of Messrs. W. and R. Chambers, died March 23, 1888, in his 56th year. His father, Robert, the eminent author of "Vestiges of the Natural History of Creation," "Ancient Sea Margins," etc., died in 1871; his uncle, William, died in 1883. Mr. Chambers entered upon active duties in the firm when he was but twenty-two years of age. One of the features of his early training consisted of his being educated in the various branches of the mechanical work of book production—thus the composing room, the machine room, the binders' room, and other departments were not unfamiliar to him; and he also spent some time under the astute mercantile tuition of the diligent partner in the firm, Mr. William Inglis. Afterwards he assumed that intimate associateship with the editorial management of *Chambers's Journal*, which endured until the time of his decease, and during which he made friends in all ranks of literary life. When Mr. James Payn resigned the editorship of the *Journal* in 1874, Mr. Robert Chambers took charge of the portfolio. His management showed that he was true to that faith in public taste and requirements which had guided the progress of his distinguished father and almost equally eminent uncle. In character Robert Chambers was a most lovable man; he was amiable, courteous and considerate towards all with whom he came into contact, and his literary and business relations were in consequence free from many asperities which sometimes jar in the course of work-a-day life. His tall, manly and handsome figure was well known.

WILLIAM BLADES.—His name will always be identified with Caxton's. His earliest publication was devoted to Caxton, and his *magnum opus* was his "Life and Typography of Caxton," as careful and conscientious a piece of work as British bibliography has to boast of, which first appeared in 1861 and 1863 in two quarto volumes, and again in one volume in 1877, on the occasion of the Caxton celebration. Next to this must rank his "Numismata Typographica," which was originally published in 1869, but was re-issued in an enlarged and improved shape in 1883. But the most popular of his works was undoubtedly "The Enemies of Books," a pleasant little volume which ran through three editions. Of his reprints, beginning with Caxton's "Governayle of Helthe," issued more than thirty years ago, we need say no more than that they were executed with the thoroughness and taste that distinguished his work. He was thorough in all he did, and his genuine modesty led him generally to confine himself strictly to matters in which he was thoroughly at home, and thus he avoided almost entirely the besetting sin of a self-educated man. It was very seldom that he ventured out of his range, and consequently bibliographers may use his books with confidence and security.

From time to time contributions from Mr. Blades appeared in the "Athenæum," and they were welcomed by all who cared about his favourite subjects. He was very simple and unaffected, kindly and honest—a man who laboured at the history of printing not for honour or reward, but from pure love of the study. It will be long before we meet with another bibliographer as devoted and unpretentious. It is to be remembered, too, that he was not a rich man with ample leisure and command of a long purse, but a man of business who could only devote occasional spare hours to his favourite pursuit. Yet how completely he outstripped the amateurs! We have few bibliographers among us, and still fewer printers in this commercial age know or care anything about the history of their craft, so that we can ill afford to lose Mr. William Blades, whose sudden death has been a blow.

Old Face Small Pica.

Old Face Long Primer.

JOHN FRANCIS was born in July, 1811, and died April, 1882. After having attended for a short time a dame's school in Bermondsey, he was placed at a middle class school in the same neighbourhood, and afterwards at a Nonconformist free school in Tooley Street. Through the instrumentality of the secretary of the Tooley Street school he was apprenticed to Messrs. Marlborough, then as now among the chief newspaper agents in London. When his apprenticeship was at an end, Mr. Francis answered an advertisement for a junior clerk, in the "Athenæum," and in consequence he entered, in August, 1831, the office of that journal, which had some time before passed out of the hands of John Sterling, and was then edited by the late Mr. Dilke. Two months afterwards, such was the ability he had shown, he was appointed publisher of the journal. In 1831 it was still the habit of the majority of business people to live near their shops and offices; the hours were long, the doors being opened very early in the morning, and not closing till late in the evening. So Francis went to live in Catherine Street, where the "Athenæum" was then published, and a few years afterwards he removed with the journal to Wellington Street. In the arduous task of establishing the young paper on a sound footing he took his full share; he firmly grasped the principle asserted by Mr. Dilke, that the first virtue of a journal is independence, and he speedily obtained the respect and confidence both of publishers and the newspaper trade. Nor when the success of the "Athenæum" was assured did his industry abate. He continued throughout a long and prosperous life as careful and active a man of business as when he first went to Catherine Street. During his apprenticeship at Marlborough's Francis had been struck by the heaviness of the taxation laid on the newspaper press, and when the success of the "Athenæum" gave him leisure he turned his attention to the fiscal restrictions then in force, and became treasurer of the committee for obtaining the repeal of the advertisement duty. In securing the abolition of that tax, and subsequently of the compulsory stamp and the paper duty, he took an active share, addressing meetings in various parts of the country, and organizing deputations to wait on successive Chancellors of the Exchequer. On the repeal of the paper duty the price of the "Athenæum" was, largely at his instigation, reduced from fourpence to threepence.

WILLIAM SPOTTISWOODE.—Within a few hours after the long life of the veteran ex-president of the Royal Society closed the actual holder of the office passed away while still in the vigour of mature manhood. Mr. W. Spottiswoode's illness had from the first caused serious alarm; still it was hoped that he would triumph over typhoid fever though complicated by congestion of the lungs. His strength had, however, been shaken by the severe accident he met with some months before, and he died June, 1883. There is little doubt that his indefatigable attention to duties of various sorts had overtasked even his vigorous constitution. He combined with the studies of a physicist and a mathematician the supervision of a great mercantile concern. The firm of Eyre and Spottiswoode became, while he was a partner in it, one of the largest,

as it was one of the oldest, printing houses in London, distinguished by the amount and also the excellence of the work it turned out. Charles Eyre and William Strahan became the King's printers in 1770. In 1787 Andrew Strahan took William Strahan's place. Charles Eyre in 1795 gave place to George Eyre; and Andrew Spottiswoode, Mr. W. Spottiswoode's father, became George Eyre's partner in 1831. In 1846 Mr. Spottiswoode, who had just left Oxford, took his father's place. Since then he has been an active man of business as well as a distinguished man of science and a man of the world, whose houses in London and Sevenoaks were almost constantly filled by distinguished guests both English and foreign. To accomplish all this, to make elaborate and delicate experiments, contribute a succession of papers to the "Transactions" of the Royal Society and the "Philosophical Magazine," to mix frequently in general society, to preside over the chief of our scientific bodies, and manage a large business, was possible only to a man

who would map out the work of every day and never waste a minute of his time. And this was the case with Mr. Spottiswoode. His was eminently an organizing brain, gifted with great clearness, complete mastery of detail, unfailing punctuality, and power at once to seize the essence of any matter brought under his notice. Of his achievements as a man of science it is, perhaps, too soon to speak. Personally he was most kind and generous, eminently tolerant of differences of opinion, and courteous to all with whom he came in contact. The Royal Society will find it hard to replace such a president; and while speaking of this we may point out that the daily papers are mistaken in saying he was elected in 1879. He succeeded Sir Joseph Hooker in November, 1878, and had therefore held the post for over four years and a-half. He is the first president who has died in office since Sir Joseph Banks. As a business man he possessed a wonderful capacity for mastering the most complicated details. This aptitude enabled him not only to manage successfully his own mercantile affairs, but also to fill with conspicuous ability the Secretaryship of the Royal Institution and other public offices.

Old Face Bourgeois.

Old Face Brevier.

DR. WILLIAM CHAMBERS, born in 1800, and died May, 1883. The story of his remarkable career has been so charmingly told by himself, that it seems superfluous to enlarge upon it here, more especially as we dealt with it in some measure when recording the death of his brothers in 1871. He was at fourteen years of age apprenticed to a bookseller in Edinburgh, and in 1819, when he had served his time, he had the courage to set up in business for himself, commencing, in the humblest possible fashion, with a stall in Leith Walk. In 1821 he made his first serious effort as a publisher by issuing a small fortnightly periodical, called the "Kaleidoscope," he printing it and his brother editing it. The venture was not exactly a success—first attempts seldom are—still it was well enough received to encourage the brothers to persevere. By 1832 William Chambers and his brother had established themselves in a good position as booksellers, and had both, Robert more especially, acquired a considerable reputation as authors. The cheap papers which were then beginning to appear came into William Chambers's hands to sell, and his keen eye detected that while they met an evident want they were lacking in definite purpose and literary ability, and their business management was bad. Hence occurred to him the idea of a weekly periodical in which these defects should be avoided, and on Saturday, February 4th, 1832, appeared the first number of "Chambers's Edinburgh Journal." The success of the journal was immediate; fifty thousand copies were speedily sold in Scotland, and when an agent was found for the paper in London the sale rose to eighty thousand. Unlike the "Penny Magazine," it proved a permanent success, and this was, no doubt, mainly due to the business capacity of William Chambers and his skill as an editor. The brothers now became partners; their business grew to be a great concern, and one successful venture after another added to the credit of their house. Not content with taking his share in the publishing business, William Chambers frequently came forward as an author, and among his writings may be mentioned "Tour in Holland and the Rhine Countries," 1839; "Things as they are in America," an account of a tour in the United States made in 1853; "The Youth's Companion," 1860; "Something of Italy," 1862; "History of Peeblesshire," 1864; "Wintering in Mentone," 1870; "France, its History and Revolutions," 1871; and his *chef-d'œuvre*, "Memoir of Robert Chambers," 1872. Of this book an abridged edition appeared a few years ago. In 1865 he was elected Lord Provost of Edinburgh, an honour which the storm excited by the "Vestiges" prevented his brother from attaining, and his tenure of office was signalized by a great effort to "Haussmannize" the old town of Edinburgh. Much that was picturesque was swept away, but the sanitary effect was undeniably good, and the death rate of the city was largely reduced. Re-elected to the Provostship, he retired, amid general regret, as soon as he saw that the success of his scheme was assured. In many other ways he showed his desire to improve the condition of his fellow citizens, and to that end he gave liberally of his large fortune for public purposes. His was a singularly prosperous and blameless life. Almost the only sorrow that befell him till his brothers died was the loss of his three children in infancy. Shrewdness, energy, and integrity brought to him, as to so many of his countrymen, speedy and ample reward.

SAMPSON LOW, the "Father of the Trade," the only English publisher, we believe, who in 1886 could boast that he belonged to the last century. His father, also named Sampson Low, was a bookseller in Berwick Street, Soho, then a well-to-do quarter, and died in the year 1800, three years after his son was born. Young Low served a short apprenticeship to Mr. Lionel Booth, who kept the well-known library; and, after a few years spent in the house of Messrs. Longman and Co., he began business in 1819 in Lamb's Conduit Street as a librarian and publisher. In those days Lamb's Conduit Street was in the centre of a district inhabited by wealthy people, and for several years Mr. Low's reading-room was the resort of many literary men, lawyers, and politicians. He did not publish much, but what he did produce was done with excellent taste. A specimen of his work may be found in "The Iris: a Literary and Religious Offering," edited by the Rev. Thomas Dale, afterwards Vicar of St. Pancras, and issued in 1830. The little volume contains eleven steel engravings, after the old masters, by the best engravers of the day, and seems to have been intended as an annual; but the experiment probably was too costly to prove remunerative, and it does not appear to have been repeated. Sampson Low, always an active and popular member of the trade, was secretary to the Association for the protection of retail booksellers against undersellers,

and to him used to come every bookseller in London to obtain a protection ticket for his collecting book; for without the exhibition of this ticket no collector could obtain the books of any publisher belonging to the Association. The Association came suddenly to an end in 1852 (see "Athenæum," Nos. 1282 and 1283). In 1837 Sampson Low, in connection with a committee of fourteen of the leading publishers, started the "Publishers' Circular," by which his name will be best remembered in the annals of bookselling. On the issue of the thousandth number of the "Publishers' Circular," May 16th, 1879, its founder gave a short account of its origin and history, from which we may quote the following: "Its fortnightly lists have formed the basis of separate annual catalogues which give in one alphabet, and also in special index form, the literary product of each year, whilst these again have furnished the material for the British and English Catalogues, in five volumes—now comprised in four volumes, viz., two volumes of alphabet and two volumes of index—which furnish titles and dates of publication of all the works recorded, both in alphabetical order and index of subjects. This "Circular" and these Catalogues have been issued under the superintendence and anxious care of the one same editor, who, however conscious he may be of the many imperfections which may be regarded as almost inseparable from such productions, yet naturally looks back with no small degree of satisfaction and pleasure on the work which in God's providence he has been permitted for so long a period to carry on." It is not too much to say that every title in these volumes passed under his own supervision, and a very large proportion of them were written out by himself at odd times, and were not allowed to interfere with his regular business. About the year 1844 Mr. Low became acquainted with the late Fletcher Harper, of New York, an

acquaintance which resulted in his becoming the literary agent of the Harpers, and the connection lasted for over forty years. This connection was the foundation of the large dealings with America which gave a distinct *cachet* to his firm, and more than anything else contributed to lay the foundations of its prosperity. In 1848, owing to the increase of his business with the States, he opened in conjunction with his son, a third Sampson, an office in Fleet Street, and in 1852 they removed to 47, Ludgate Hill, where, in 1856, Mr. E. Marston joined them as partner, and where their business assumed the large proportions which have ever since distinguished it. Three years later the Chatham and Dover Railway Company drove them to a more roomy house in the same thoroughfare, and when it in its turn was demolished they went back to Fleet Street, and settled in Crown Buildings in 1867. In 1871 Mr. Low lost his elder son, Sampson, an extremely clever man, who had done much to raise the firm, and ten years later his second son, William, and in the same year (1881) he had the crowning grief of losing his wife, within a month of the anticipated celebration of their "diamond wedding." Mr. Sampson Low was a man of extraordinary zeal and untiring energy, and did not by any means confine his activity to his business. He was mainly instrumental, in connection with his elder son, in establishing the Royal Society for the protection of Life from Fire--a society which flourished and did good service for many years in the saving of life till it was taken over by the Board of Works and incorporated with the London Fire Brigade. Oftentimes during his connection with that Society, after labourious days, Mr. Low used to spend a great part of the night in attending fires, or in rushing round to see that the escape men were wide awake and on the alert. Mr. Low retired from business in 1875, disposing of his interest in it to the present firm, which now comprises Mr. E. Marston, Mr. S. W. Searle, Mr. W. J. Rivington, and Mr. R. B. Marston. He retained his energies till almost at the last, taking part in a fishing expedition to Dovedale at the age of eighty-seven, an expedition which found its historian in a younger publisher.

Old Face Nonpareil.

Old French Roman Capitals.

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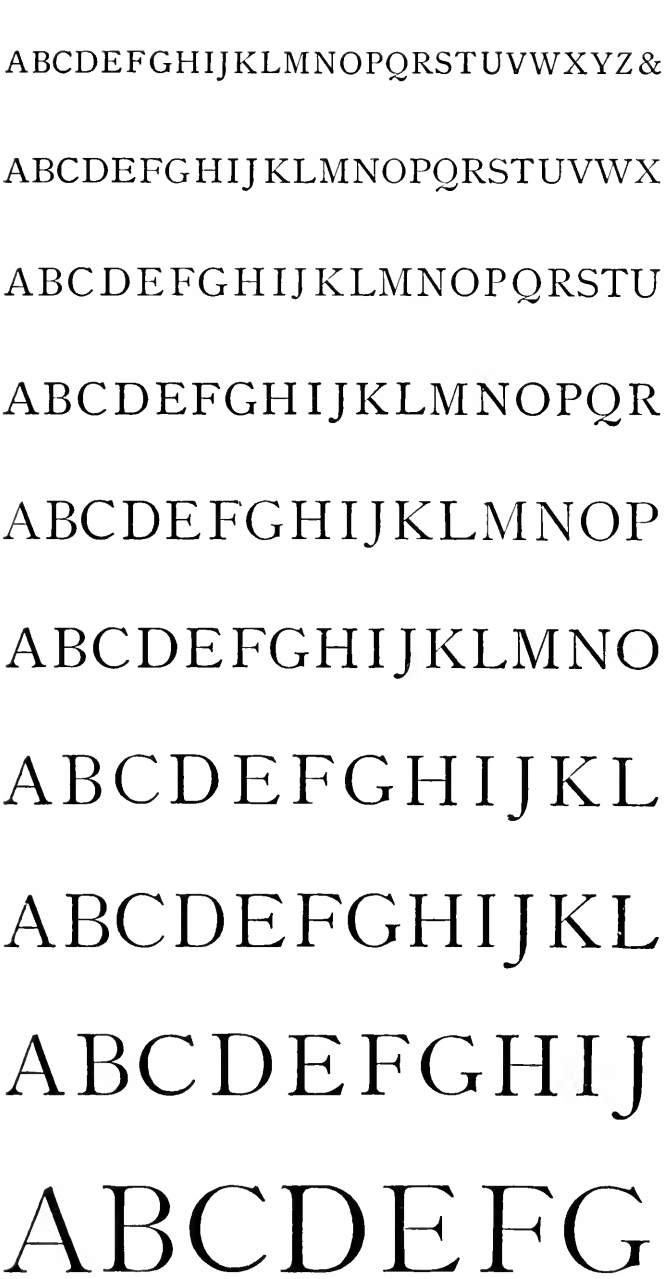
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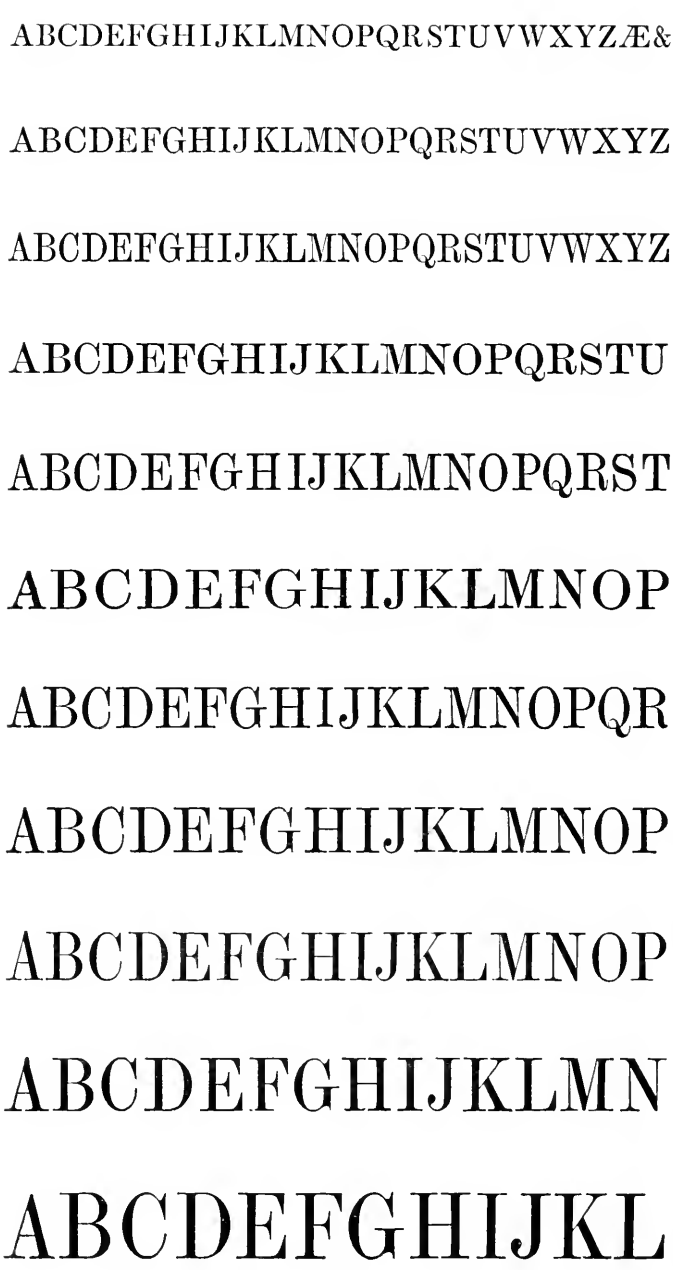
Old Style Roman Capitals.

Modern Roman Capitals.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Old Face Roman Capitals.

Old Style Italic.

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Bold Face (*Clarendon*) *Types.*

Dutch Black-Letter Types.

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Old English Black-Letter Types.

INDEX OF PAPER SAMPLES.

NOTE.—Machine papers can be made to any size, but the moulds for handmade papers only exist in certain dimensions. The thickness of paper is governed by weight—so many pounds to the ream. The paper on which this leaf is printed is 32 lb. Demy—the equivalent in Double Foolscap and Double Crown would be 36 and 48 lbs. respectively (see pages 14, 36, and 37 of the text).

Machine made.

	LEAF
WHITE SHADE	A
CREAM „	B
TONED „	C
ANTIQUE LAID	D
PLATE PAPER	E
SUPER CALENDERED	F
ENAMEL SURFACE	G

Handmade.

DUTCH, VAN GELDER.	H
FRENCH	I
ENGLISH, DICKINSON	J
„ ARNOLD	K
„ WHATMAN.	L
JAPANESE VELLUM	M

Most of these papers can be obtained from stock in several sizes. If they have to be made, colour and weight can be altered in most cases, and the length of time for making machine papers is usually one to two weeks—handmade papers take from four to six weeks.

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B

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